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JEAN LIPMAN



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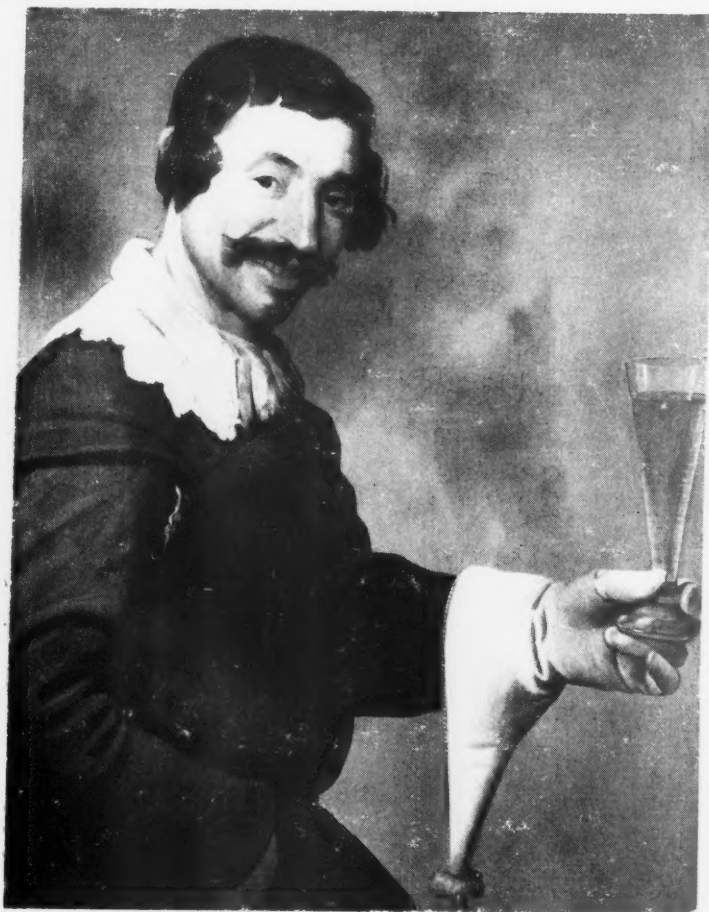
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VOLUME 30

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FIG 1. THE DONATION OF SIEGBURG
University of Wisconsin, Madison

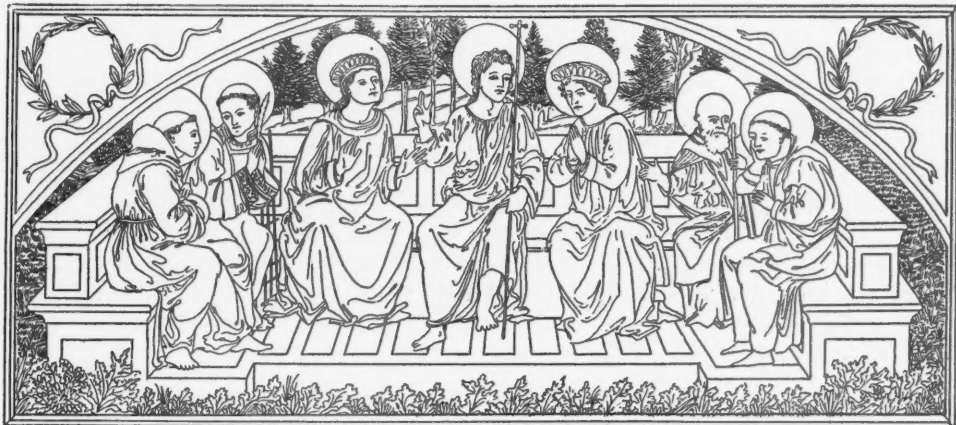
ART IN AMERICA

AN ILLUSTRATED QUARTERLY MAGAZINE

VOLUME XXX

JANUARY, 1942

NUMBER I



AN ANTWERP ALTARPIECE FOR COLOGNE RECONSTRUCTED

BY WOLFGANG STECHOW
Oberlin, Ohio

Among the pictures from the collection of the late Professor Paul S. Reinsch which were given to the University of Wisconsin by Mr. Crane in 1913, there is a panel (Fig. 1) which at first sight draws the attention of those interested in early Netherlandish art. A lively and fascinating piece of painting in its own right, it turns out to be the appropriate stepping-stone for a more comprehensive "study in reconstruction."

When the picture entered Mr. Reinsch's collection it already bore its correct attribution to the so-called "Master of St. Agilolphus," a typical representative of "manneristic" painting in Antwerp about 1520, to whom M. J. Friedländer has dedicated a few paragraphs in his standard-work on Early Netherlandish Painting.¹ Friedländer even mentioned our picture though its present whereabouts were not known to him. His remarks being

¹M. J. Friedländer, *Die altniederländische Malerei*, vol. XI, p. 43.

at the same time the main source of our knowledge concerning this master, I wish to quote them in full.

The deterioration (*Verwilderung*) of the proportions of the bodies (sc., characteristic of this group of "Antwerp Mannerists") is particularly evident on the painted wings of altarpieces carved in wood which were exported from Antwerp, primarily to the Rhinelands and into Scandinavia. Witness, an altarpiece made for Cologne and dedicated to the Saints Anno and Agilolphus. Two parts of this work which are now preserved in the Wallraf-Richartz-Museum in Cologne, and three which were formerly in Sigmaringen, are easily recognized as belonging in this connection since they bear the names of Anno and Agilolphus near the bottom. A sixth piece was auctioned at Lempertz' in 1900 — a messenger with a letter before St. Anno (meaning our piece). One of the Sigmaringen panels, now in the Amsterdam art trade, is twice as high as the other panels and represents two bishops one of whom is inscribed *Anno*. In each case, two of the narrative panels were paired above each other. The two stately saints are designed with comparative moderation and thoughtfulness; several features of the other representations which are telling and violent in style, are reminiscent of the *Antwerp Passion* (i. e., the "Master of the Antwerp Crucifixion").

These statements will be amplified on the following pages, although several points cannot be sufficiently investigated under present conditions.

As Friedländer has pointed out, the panels belonging to this altarpiece can be recognized by virtue of the fact that they depict scenes from the lives of St. Anno and St. Agilolphus, and that the names of these saints are inscribed upon them in golden letters. Out of the seven narrative parts known to me, four contain illustrations from the life of St. Anno, and three from the life of St. Agilolphus. I have succeeded in identifying the stories dealing with St. Anno, but I have not been equally fortunate regarding St. Agilolphus.

The panel in Madison (Fig. 1) does not represent St. Anno receiving a letter from a messenger but, as may be expected, a significant event in the ecclesiastical career of the great archbishop of Cologne. In the rather early *Vita Annonis II*², we find (lib. I, cap. XIX) the story of a wretched Lotharingian Count Palatine of the name of Heinrich. After having been defeated by Anno in 1060, he ruefully presented the saint with the site of his stronghold where Anno was to found, in 1064, the Benedictine Abbey of Siegburg: ". . . Qui Coloniam veniens, ad ejus vestigia ruit supplex et poenitens, et accepto communionis et indulgentiae loco, pro gratia se reconciliantis episcopi, beato Petro montem Sigebergensem dono contradidit." The panel is said to have been in the Morbio collection in Cologne but was not in the Morbio sale on March 22, 1892; after having been auctioned

²Migne, *Patrologia Latina*, CXLIII, p. 1517 ff., and *Monumenta Germaniae Historica, Script.* XI (1854), p. 465 ff. — T. Lindner, *Anno II.*, Leipzig 1869.

in Cologne in 1900, it was acquired by Mr. Reinsch around 1910. Its measurements are 103 by 72,5 cm. There is clear evidence of the panel having been sawn apart, indicating the former existence of another representation on its back. The colors are quite brilliant, a strong carmine over light green in the dress of the count, and a reddish brown and gold (brocade) over greenish white in the dress of the bishop furnishing the main accents. The hatchings of the design, done in ink on the gesso ground, are seen through some of the lighter shades.

Two other panels of the Anno series appeared at a Lempertz sale in Cologne on March 3, 1927, No. 5 and 6. They were reproduced in the catalogue and attributed to a "Monogrammist H. A.³, closely related to the Master of Linnich" (withdrawn from sale). Their measurements were given as 100 by 68 cm. Here again, the subject matter can be identified on the ground of the *Vita Annonis*. One of them represents the Consecration of St. Anno which occurred in the year 1055⁴: "Producitur interea ordinandus ante altare, vestibus sacris induitur, olei sacri liquore perfunditur, et vere larga sancti Spiritus infusione repente mutatus in virum alium, anno Dominicae Incarnationis millesimo quinquagesimo quinto, quinto Nonas Martii, ponitur cathedra episcopali, ad regendam sanctam Ecclesiam et plebem universam." The other panel (Fig. 2) refers to a legend⁵ according to which Anno, after a row with the Emperor Heinrich IV, would not allow him to attend a procession in his imperial clothes before he had distributed thirty-three pounds of silver among the poor; to which the chronicle adds: "Nec abnuitt imperator, sed cuncta eo ordine, quo dicta sunt superni Judicis respectu et passus est, et fecit: sicque demum more suo indutus processit. Miranda sane constantia praesulis, nec minus laudanda humilitas principis: porro in utroque timoris Dei imitanda perfectio." The two panels do not only show the same style as the Madison picture but also bear the inscription S. Anno in the typical form. I have not been able to verify whether or not these panels are identical with the ones formerly in the Sigmaringen gallery (Catalogue 1883, No. 62 and 64), but this seems highly probable in view of the fact that the two Sigmaringen pictures were not mentioned by F. Rieffel in connection with No. 63 of the same gallery (see below), and because Friedländer, too, speaks of "three panels formerly in Sigmaringen". The picture then remaining in Sigmaringen (No. 63, *Dutch Master ca. 1520*) was listed but unfortunately not repro-

³See below p. 17.

⁴*Loc. cit.*, lib. I, cap. V.

⁵*Loc. cit.*, lib. I, cap. XIX.

duced in F. Rieffel's article which was published in 1924 but had been written in 1921.⁶ He described it briefly as "A representation from the legend of Archbishop Anno of Cologne," gave its measurements as 120 by 73 cm., and suggested, to all probability correctly, its close connection with the pictures of the Agilolphus Master in the Cologne Museum. Its present whereabouts are not known to me.

The large panel mentioned by Friedländer as being in the Amsterdam trade and coming from the Sigmaringen collection, was reproduced in Mr. Goudstikker's catalogue of October, 1928 (Fig. 3). Its number in the Sigmaringen catalogue of 1883 was 128; later on, it made part of the Spiridon collection in Rome, and when this was put on sale in Amsterdam in 1928, it was listed (No. 47) as *Workshop of Michael Pacher*. Its measurements are 213 by 68 cm., that is, almost exactly as wide, and twice as high, as the narrative panels mentioned above. It represents St. Anno of Cologne and St. Agricius of Trèves standing close together; the inscription of the names is more elaborate and decorative than on the other panels. St. Anno holds the model of a church which turns out to be a very free adaptation of *Sancta Maria ad Gradus* in Cologne, Anno's favorite foundation.⁷

I am now turning to the Agilolphus panels, one of which belongs to the Wallraf-Richartz-Museum in Cologne (Cat. 1925, No. 467; 101 by 71 cm.) (Fig. 5).⁸ It represents St. Agilolphus celebrating the mass, shows the characteristic inscription in golden letters, and is quite evidently by the same hand as the Anno panels. It is of especial importance since on its back there has been preserved the fragment of a large *Annunciation to Mary*: the torso of Mary kneeling in prayer behind her faldistorium, with a vase of flowers in the right foreground and a charming little dog in the left middleground (Fig. 6). Other Agilolphus-panels are in the possession of Mr. F. A. Weinzheimer in Fiesole, Italy, who has kindly given his permission for their publication in this article. They are two narrative panels measuring 98 by 65,5 and 109 by 65,5 cm. (Figs. 7 and 8), and a large panel with the standing figures of St. Agilolphus and St. Blasius measuring 207 by 65,5 cm., that is again exactly as wide, and twice as high, as the two other ones (Fig. 4). As indicated before, I have not been able to identify the subject matter of the smaller pictures, not even with the help of the

⁶F. Rieffel, *Das fürstlich Hohenzollernsche Museum zu Sigmaringen*, in: *Städel-Jahrbuch*, vol. 3/4, 1924, p. 59.

⁷In the large entrance to the transept, the painter has inserted an *Annunciation to Mary*.

⁸Since 1936 on loan to the Museum in Crefeld. — I wish to thank Dr. J. Graf Moltke, of the Wallraf-Richartz-Museum, for his kind assistance in procuring photographs of the Cologne panels.

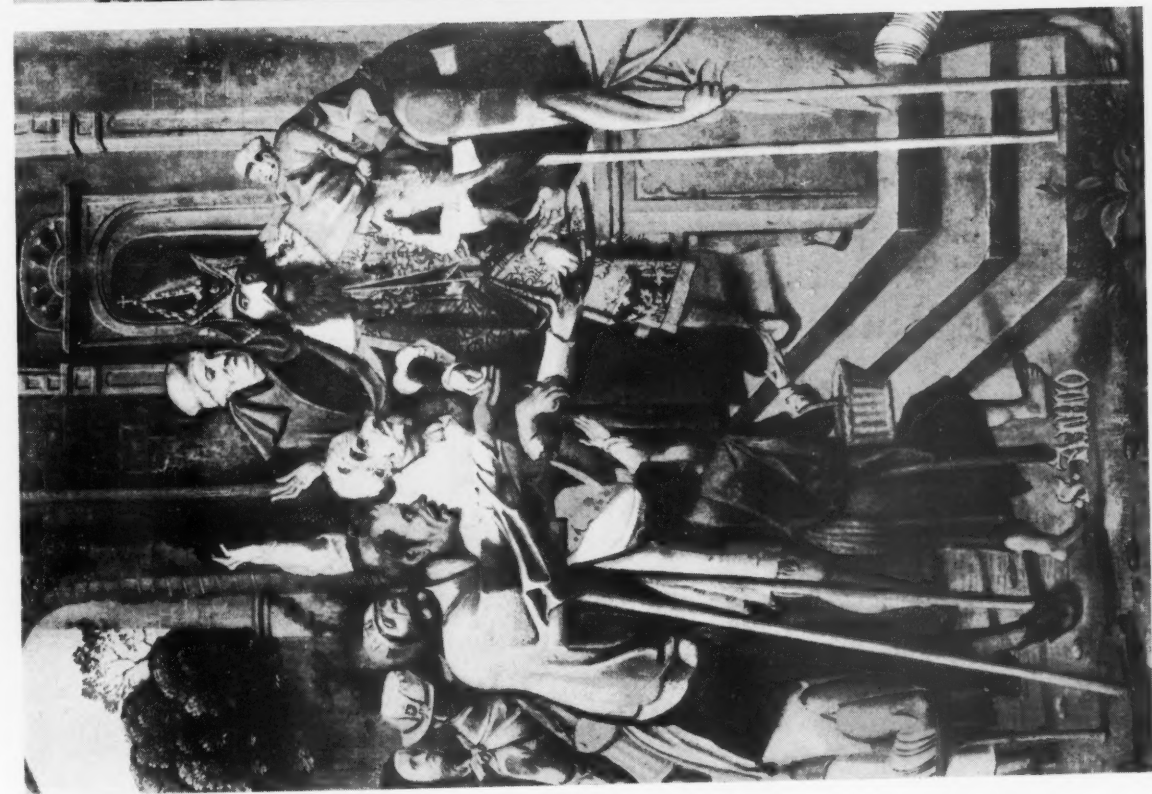


FIG. 2. HEINRICH IV DISTRIBUTING MONEY
Cologne Sale, 1927

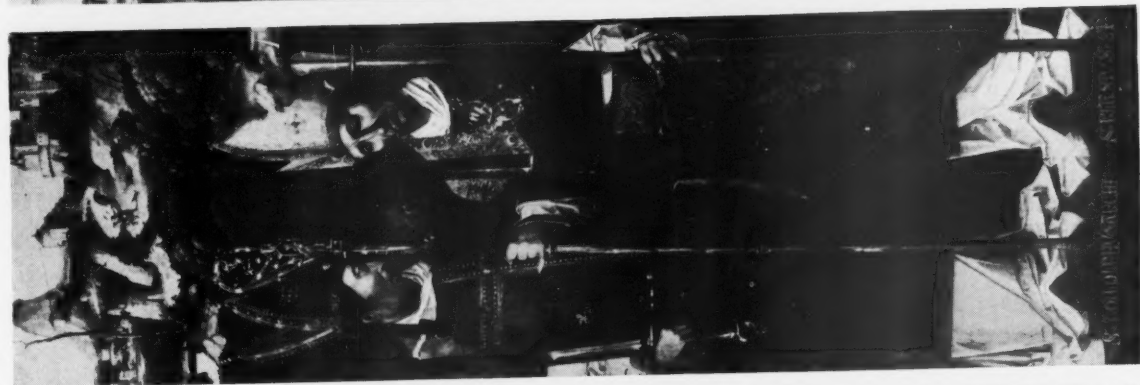


FIG. 3. ST. AGRICUS AND ST. ANNO
Formerly J. Goudstikker Collection, Amsterdam



FIG. 4. ST. AGILOPHUS AND ST. BLASIUS
Collection of Mr. F. A. Weinzheimer, Fiesole



FIG. 6. FRAGMENT OF AN ANNUNCIATION
Wallraf-Richartz-Museum, Cologne



FIG. 5. ST. AGILOLPHUS READING MASS.
Wallraf-Richartz-Museum, Cologne

Vita S. Agilolfi.⁹ Their stylistic identity with the Anno panels is as evident as in the case of the Cologne picture; the vivacity and narrative skill of the master can be studied to particular advantage in these well-preserved paintings. The large picture corresponds exactly with the Goudstikker panel and shows "S. Agilolphus archiepiscopus Coloniensis" and "S. Blasius episcopus Sebastensis" placed in stately dignity before (or rather, below) a distant landscape.

Our next problem is: What can be said about the original form of the altarpiece of which all these works must once have made part? First of all, there can be no doubt as to the correctness of Friedländer's statement that the altarpiece was made for a Cologne church. Agilolphus as well as Anno are typical Cologne saints. Both were bishops of Cologne. Agilolphus died there as a martyr in 717; the name of the great Anno II is even more closely connected with the history of Cologne, and of Germany on the whole, during the eleventh century. In addition, Anno himself showed a keen interest in preserving the fame of his predecessor. In the year 1062 he had Agilolphus' body transferred from Malmédy to Cologne where he provided his relics with a much revered place in the church of *Sancta Maria ad Gradus*. As mentioned before, this church was a favorite foundation of Anno who was depicted holding its model in his hands on the Goudstikker panel. These facts suggest at once the probability that our altarpiece was ordered for that very church of *Sancta Maria ad Gradus*, and this is further substantiated by the other fact that the Cologne panel with the *Mass of St. Agilolphus* is actually said to have come from that church. It should also be noted that the head of St. Agricius of Trèves, who appears on the Goudstikker panel, was one of the famous relics in the treasury of *Sancta Maria ad Gradus*.¹⁰

An altarpiece dedicated to St. Anno and St. Agilolphus is still in existence. It is a huge retable which stands in the Cathedral of Cologne at a rather conspicuous place, namely in one of the chapels of the southern transept. It has been rather carefully described in the official inventory of the Cathedral of Cologne, and it was even found worthy of being sent to Antwerp on the occasion of the notable exhibition of Old Flemish Art held

⁹*Acta Sanctorum*, Jul. II (1748), p. 720 ff. — I have not been able to consult the book by Arn. Steffens, *Der heilige Agilolf*, Cologne, 1893. See also: Wilhelm Levison, *Bischof Agilolf von Köln und seine Passio*, *Annalen des historischen Vereins für den Niederrhein*, vol. CXV, 1929, p. 76 ff.

¹⁰Aegidius Gelenius, *De admiranda sacra et civili magnitudine Coloniae*, Cologne 1645, p. 311, No. XVIII: "Herma argentea affabre facta concludit caput S. Agritii Treverensium Pontificis, eadem complectitur ejusdem crines, et duos dentes." See also p. 310, No. XIV: "Hierotheca complectitur preciosam mandibulam Sancti Blasii Clarissimi Episcopi et Martyris."

in 1930.¹¹ In its usual display, that is with open wings, its large center shrine shows sculptured scenes from the Life of Christ, and its painted wings represent ten scenes from the Life of St. Mary (see diagram 1). Its predella contains a painted shrine with the relics of the Saint Moors¹², covered with a painting which represents people worshipping these relics; an inscription refers to the purpose of the shrine. It is accompanied by the carved figures of the Angel and Mary of the *Annunciation*; the paintings on the inner sides of the wings of the predella show scenes from the Passion of Christ; upon the frame is an inscription which contains the exact date of the whole retable: 1520.¹³ The altar is authenticated as an Antwerp product by the typical Antwerp "brand" (the hand). Furthermore, it is known to have originally been placed in *Sancta Maria ad Gradus* from where it was transferred to the Cathedral at the beginning of the nineteenth century, that is, at the time of the demolition of that church which was situated immediately behind the choir of the Cathedral.

On the outer sides of the wings of the main altarpiece as well as of the predella which are as good as inaccessible to the visitor of the Cathedral, there are scenes from the lives of St. Anno and St. Agilolphus. Two of the predella pictures were reproduced in the inventory; the others have never been illustrated and are practically unknown but for their description in the same book which, however, does not concern itself very much with their iconography. The stealthy glance which I was able to cast at the back of the retable, and a look at the illustrations of the predella in the inventory, were, nevertheless, sufficient to reveal the fact that not only are these paintings by the same hand as our scattered panels¹⁴ but also, that these must have belonged to the same altarpiece.

The disposition of the ten Anno and Agilolphus panels on the outer sides of the existing wings differs from the one of the ten paintings on the inner sides. Whereas the five scenes on each of the inner sides are painted

¹¹Paul Clemen, *Der Dom zu Köln (Die Kunstdenkmäler der Rheinprovinz, vol. I, section III)*, Düsseldorf 1937, p. 232; *Trésor de l'art flamand du moyen âge au XVIII. siècle (Mémoire de l'exposition d'art flamand ancien à Anvers 1930)*, Paris 1932, tome II, p. 84 and pl. LXXXVI. The only reproduction of the entire altarpiece in: A. Huppertz, *Der Kölner Dom (Die Kunst dem Volke, no. 31)*, Munich 1917, p. 27.

¹²St. Anno revived the cult of the Five Moors and rediscovered the body of the "princeps" of the Moors, George: *Vita Annonis*, lib. II, cap. XVII and XVIII.

¹³Virginis a partu bis denos cum daret annos
Orbis millenos ac quingentos super aram
Hanc opus hic posuit, quod cernis, fabrica templi,
His superi faveant id, quod jussere parari.

¹⁴This observation has already been made by F. Winkler (*Die altniederländische Malerei*, Berlin 1924, p. 221) whereas Friedländer (see above p. 6) did not expressly mention the altarpiece existing in the cathedral.

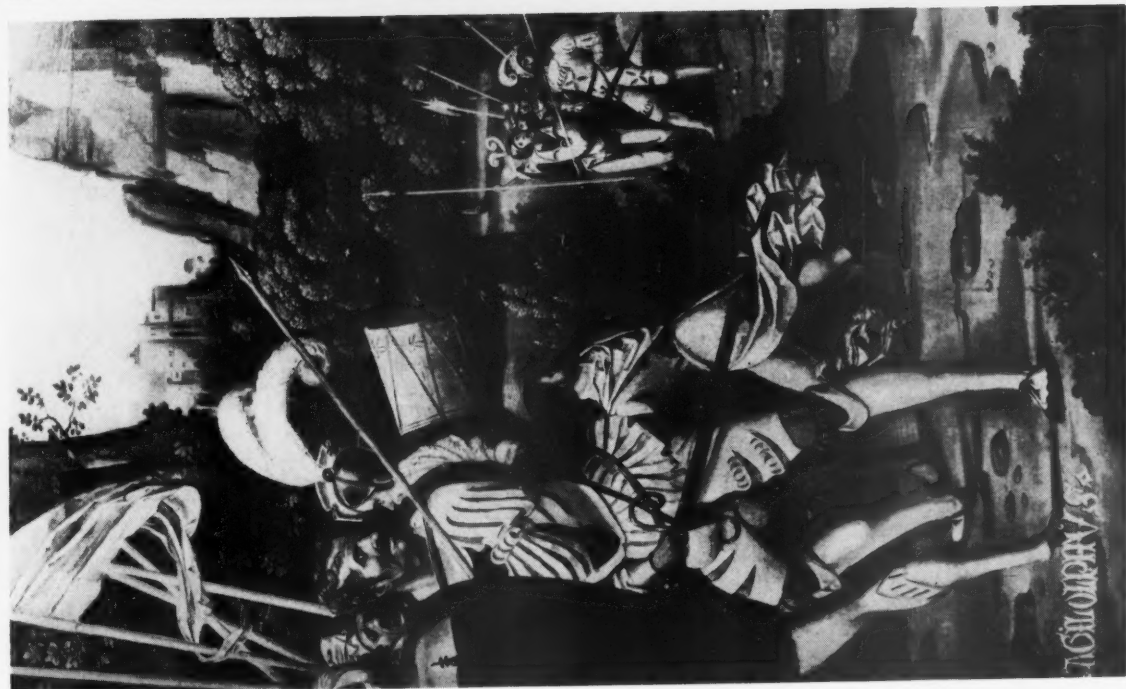


FIG. 7. SCENE FROM THE LIFE OF ST. AGILOPHUS
Collection of Mr. F. A. Weinzheimer, Fiesole



FIG. 8. SCENE FROM THE LIFE OF ST. AGILOPHUS
Collection of Mr. F. A. Weinzheimer, Fiesole

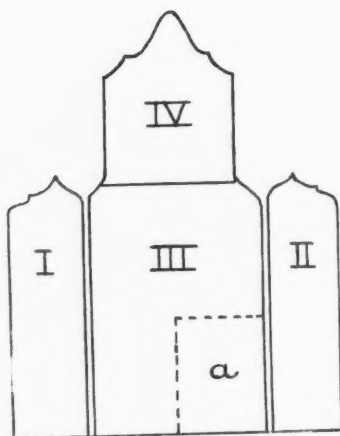


DIAGRAM 1

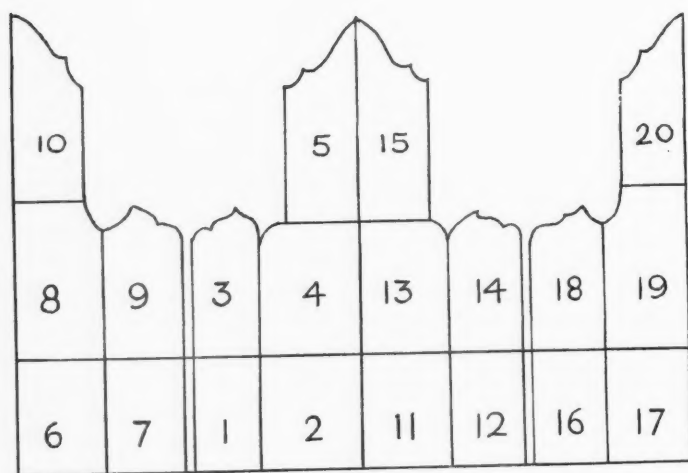


DIAGRAM 2

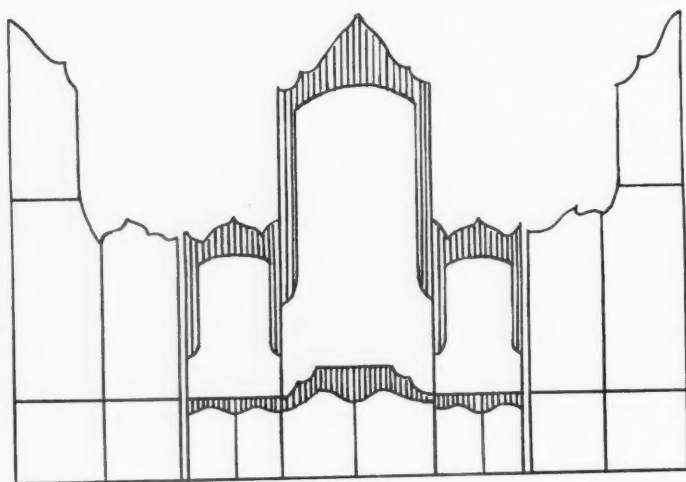


DIAGRAM 3

on two approximately square panels below, two very high ones above and a fifth on top (see diagram 1), the measurements of the Anno and Agilolphus scenes on the outer sides are practically identical with the ones of the scattered panels studied above. I was able to ascertain a width of ca. 70 cm., and a height of ca. 100 cm., for the lower Agilolphus panels on the Cologne altar.¹⁵ More important still: Some of the Agilolphus and Anno panels on the outer sides of the wings bear the same golden inscriptions with the names of the saints as do the scattered ones. It is therefore hardly doubtful that these must have formed part of the altarpiece now in Cologne Cathedral. But how could that be considering the fact that this altar is seemingly complete as it appears today?

I can offer only one solution of this problem: the scattered panels must have been part of a second — or rather, first — system of wings of the Cologne altarpiece; in other words, this must have been a double-transformation-piece ("Doppelwandelaltar") with *two pairs of wings*. Let us examine the possibility of this attempt towards a reconstruction of the original form of the retable.

A first consideration has to do with an iconographical point: If the *same* scenes should occur on the retable wings which are represented on the discarded panels, our theory must be wrong. This dilemma however does not present itself¹⁶; the descriptions in the inventory suffice to show that there is no duplication of this kind.

Secondly: As to the measurements, it has already been stated that the width and height of the lower Anno and Agilolphus panels *in situ* are equal to the width and height of most of the scattered panels. The height of some of these would naturally vary according to the complicated organization of the altar on the extreme left and right parts of the wings, as they do on the wings *in situ*; this is indicated by the panel in Sigmaringen (No. 63) which is 129 cm. high as compared with the average height of ca. 100 cm.

Taking into account these considerations, the original second "state" of

¹⁵According to the inventory, each of the wings of the altar in the Cathedral is 193 cm. wide. This, however, is contradicted by another statement of the inventory which lists a width of 325 cm. for the middle shrine and 680 cm. for the entire altarpiece. Accepting the figure of 325 cm., each of the wings would have a width of about 163 cm. (instead of 193). Allowing freely for the frames, a width of about 70 cm. for each panel on the inner wings, as measured by myself, would have to be expected.

¹⁶I would have to exclude from this statement a second panel in the Wallraf-Richartz-Museum in Cologne — if it actually belongs to the same altarpiece. This is no. 468 of the museum and represents *Mary walking the steps of the Temple*, and, in the distance, the *Birth of Mary*, i. e. two scenes which do appear on panels of the inner wings of the altarpiece in the Cathedral. It looks very much like a work of the same master, and it is said to have come from *Sancta Maria ad Gradus*, too. Its measurements are 105 by 43,5 cm., which makes it very hard to give it a place in our reconstruction.

the altar — that is, with the wings *in situ* closed, and the narrative panels of our series reconstructed on the inner sides of the outer pair of wings — would be as shown in diagram 2, with the following key:

Anno :	Agilolphus :
1. Sermon (<i>in situ</i>)	11. Unidentified scene (<i>in situ</i>)
2. Unidentified scene (<i>in situ</i>)	12. Unidentified scene (<i>in situ</i>)
3. Washing the Feet (<i>in situ</i>)	13. Unidentified scene (<i>in situ</i>)
4. Feeding the Poor (<i>in situ</i>)	14. Martyrdom of Agilolphus (<i>in situ</i>)
5. Death of Anno (<i>in situ</i>)	15. The body of Agilolphus, carried away (<i>in situ</i>)
6. Donation of Siegburg (Madison)	16. Unidentified scene (Weinzheimer coll.)
7. Consecration (Sale, 1927)	17. Reading mass (Cologne Museum)
8. Unidentified scene (Sigmaringen)	18. Unidentified scene (Weinzheimer coll.)
9. Heinrich IV giving alms (Sale, 1927)	19. Where?
10. Where?	20. Where?

Then again, after closing the outer pair of wings, the first "state" of our altarpiece would look as indicated in diagram 3, with the following key:

- I. Anno and Agricius (Goudstikker coll.)
- II. Agilolphus and Blasius (Weinzheimer coll.)
- III. Annunciation to Mary (a: Cologne Museum; b, c, d: where?)
- IV. Where?

Reconstructed this way, the original iconography would be as follows:

- First state* (both wings closed, diagram 3): Large Annunciation in the center (very appropriate upon an altar which stood in a church dedicated to the Virgin Mary¹⁷), accompanied by the standing figures of Agilolphus and Blasius on one side, Anno and Agricius on the other side.
- Second state* (first pair of wings opened, diagram 2): The stories of St. Anno and St. Agilolphus all over the altarpiece.
- Third state* (second pair of wings opened, diagram 1): Sculptured shrine with the Life of Christ in the center, and painted wings with the story of St. Mary on either side.¹⁸

There is nothing unusual in the reconstruction of this one Anno-Agilolphus-retable as having two pairs of wings. Another huge altarpiece of the same Antwerp-export-type, put up in St. Peter at Dortmund in 1521, shows a corresponding arrangement with 54 panels on a front of 740 cm.¹⁹ On Barthel Bruyn's famous altarpiece in the Cathedral of Xanten, painted in 1529-34, we find an iconographical system which, although on a much

¹⁷See also note 7.

¹⁸It is probable that the predella had only one pair of wings (compare Grünewald's Isenheim altarpiece which is similarly organized).

¹⁹Dehio — Gall, *Handbuch der deutschen Kunstdenkmäler* V, I, p. 321.

smaller scale, conforms very well with our reconstruction²⁰: first state, three saints on each wing in semi-grisaille; second state, legends from the lives of the patron saints, Victor and Helena; third state, scenes from the Life of Christ.

The exact date 1520 with which our panels were furnished by the inscription of the altar in Cologne will be welcome to students of Antwerp painting although it offers no surprise. Less clear remains the matter of the monogram HA which appears on the panel with *Emperor Heinrich distributing the 33 pounds of silver* (Fig. 2), on the belt of a man in the left foreground; I consider it doubtful (without having seen the picture) that the monogram actually refers to the painter of the altarpiece. The inventory of Cologne Cathedral lays stress on the stylistic relationship between the sculptor of our altar and one Master Gielisz who was responsible for the woodcarvings of the Dortmund retable, and also Jan de Molder, the sculptor of the altarpiece at Averbode.²¹ As to the paintings, the inventory remarks that they were made in an Antwerp workshop which was closely related to the one of Adriaen van Overbeeke who made the high altar in Kempen and who is identified by some with Friedländer's "Master of 1518." We must, however, follow Friedländer and Winkler when they define the "Agilolphus Master" as a separate artistic personality. If it is true that he was more "mannered" than the "Master of 1518," it is certainly true also that he was less pedestrian, more inventive, more vivacious, in short, more interesting. He was an excellent narrator and had an unusual sense of humor without lacking dignity. His technique was sound and firm, by no means slovenly. I dare suggest looking beyond "wrong proportions" and "queer faces," and to enjoy listening to an accomplished though facile story-teller who was a characteristic representative of a vigorous, full-blooded generation.

²⁰Dehio — Gall, *loc. cit.*, p. 19.

²¹See Clemen, *loc. cit.*, p. 235, and J. Roosval, *Revue Belge d'archéologie et d'histoire de l'art*, III, 1933, p. 155, note 1.

DARREL AUSTIN

BY PAUL BIRD
New York City

Apart from the success aspect of Darrel Austin's art — which in itself has been one of the spectacular events of the past year — this more important interest attaches to his haunting and mystical paintings: they are the first indication in some time that the tradition of pure lyricism in American art did not expire with Albert Ryder.

Pure lyricism, the kind that derives from and depends upon the sheer music of pigment, has long been in conspicuous absence. Most of the contemporary American painters have been concentrating their efforts on documentary subject matter, while those at the other extreme who have deliberately eschewed all subject matter in painting — and should, theoretically, be heirs to the lyric tradition — have remained almost to a man intellectual and conceptual about their abstractions.

Austin is a songster, a bard with paint and canvas, who evokes strange visions out of a deep well of remembrance, and who creates haunting moods. Like Ryder and like that other great lyricist, Edgar Allen Poe, Austin prefers the "midnight drear." Under a frosty moonlight that lays a silvery web over his canvases, he pictures flat marshy scenes wherein frail, half-ethereal nudes stand ankle-deep holding apples, or resplendent spheres of light, and wherein also, a group of fine and resourceful animals of the tiger and catamount variety gaze scornfully or thoughtfully out of the pictures.

Not all of the Austin paintings are on this model. Some have the mood of springtime or the crisp autumn in daylight. Yet these paintings, too, have that overtone of light and that curious stillness and evocative mood that comes from an ability to feel a landscape and to extract a vial of poignancy out of the most commonplace of views.

Austin is 34, and until a year or so ago he was a comparatively obscure artist. Since that time he has impressed the art world to the extent of finding permanent representation in more than a score of prominent private art collections and major museums throughout the country.

He was not always a painter. While in high school in Portland, Oregon, where he was brought up, Austin apprenticed to a local printer and in due time became a make-up man in a printing shop. Art came to him casually, more as an interesting challenge than as some sudden revelation. He studied in various local art classes, coming finally under the tutelage of the late Emil



FIG. 1. DARREL AUSTIN: CATAMONT
Museum of Modern Art, New York



FIG. 2. DARREL AUSTIN: *THE LEGEND*
Collection of the Artist, New York



FIG. 3. DARREL AUSTIN: *THE VIXEN*
Museum of Fine Arts, Boston



FIG. 4. DARREL AUSTIN: PERFORMANCE
Collection of the Artist, New York



FIG. 5. DARREL AUSTIN: EUROPA AND THE BULL
Detroit Institute of Arts

Jacques, whose own training was in the grand salon manner of Europe. At Jacques' classes in the University of Portland Austin met Margot Helser, whom he married in 1933 and who has since become prominent as an author and illustrator of children's books.

When Jacques moved to South Bend to conduct the art classes at the University of Notre Dame Austin followed him, enrolled as a special student in order to continue the study of art, and supported himself by doing lettering and layouts for a local advertising agency. Also while at Notre Dame Austin became temporarily interested in the Catholic religion, delving deep into its mysteries and into the legendry of the Bible. He painted at this time a group of Holy Families and Crucifixions, each of which is marked by its fervor of expression in sharp contrast to the quiet, piously conservative paintings of his teacher. In these early paintings, sometimes reminiscent variously of El Greco, Van Gogh and even Soutine, Austin almost reaches a point of violence in his writhing of forms and weaving of design. These are dark and portentous, while, at the same time, there are other canvases from this period, studies of figures in landscapes and heads, done in a more pleasant and piping key.

After a year at Notre Dame Austin returned to Portland where he found an opportunity to continue painting under the ægis of the newly established W. P. A. Passionately sure of himself, in love with art and confident of his destiny, he won a W. P. A. mural commission and set to work on four panels depicting the history of medicine for the University medical school.

Divided into four general eras — "Ignorance," "Doubt," "Revolt," and "Triumph" — these panels employ many of the mural mannerisms of the thirties — the heavy-limbed toilers and sufferers, monotonous generalities of design, and scale inflations that were all part of the government's Mexican heritage. Yet the murals have, behind these superficialities, an astonishing unity and pace in their fluid arabesques and a fine restraint in their theme, which develops with ease and assurance.

Austin's next move was to California, and it was in Hollywood at the Putzel Gallery that he held his first one-man show. This brought the artist one of his first patrons, Miss Fanny Brice of the motion picture colony, who, in turn, interested several others in Austin's painting.

Despite the material success of the Hollywood venture and its promise of continued sales, Austin found his stay in California disturbing. He had not yet achieved what he was attempting in his painting, and, seeing for the

first time the paintings of the French moderns, he was spurred to harder work, which, in turn, resulted in a technical impasse.

Until this time Austin had not allowed himself full release of his emotions. Surrounded by the genteel painting of the northwest, he felt that any greater expressiveness must be wrong. He therefore repressed it. Yet the French moderns that he viewed in the Hollywood galleries had given complete surrender to their fullest emotions. With this discovery came the further realization that he was not able, technically, to cope with the problem of painting in the new manner whose possibilities were surging within him. He decided to seek the answer in New York.

It was at this time that the writer met Austin and urged him to call upon the veteran painter Walt Kuhn, with whom the writer had had long talks about the plight of the unrecognized good artists — young or old. Austin, scornful of some of his older contemporaries, had seen Kuhn's *Blue Clown* years before and had held great esteem for its painter. He immediately visited Kuhn. A first talk, followed by many others, cleared numerous misconceptions Austin had acquired concerning the "art situation" and also provided him with some technical advice that brought about new ambition to get back to painting. He rid himself of the bitterness that had threatened to get a toehold on his art, set about painting an entirely new set of canvases and gained new confidence. Some months later Klaus G. Perls of the Perls Galleries, on a visit with the writer to Kuhn's studio, was shown the new Austin paintings. He asked to meet Austin and to give him a one-man show. This, held in October, 1940, brought the young and newly-fired painter national recognition. This January the Museum of Modern Art will display a number of Austin's oils and drawings in an exhibition devoted to young out-of-town artists, and a second one-man show of his works will be held during the following months at the Perls Galleries in New York.

This comparatively full measure of success has not adversely affected Austin. He has always had confidence in his own work. He has made vast strides within the past year in perfecting his handling of paint — making landscapes lie down on the canvases — and in making the application of the paint subordinate to the painting itself. He employs exclusively a palette knife while painting, finding that, to him, a brush offers too many restrictions in getting the refinements of color passage.

Austin's manner of painting is as mystic as the pictures themselves. He often starts a canvas without any idea of what it will eventually be. Once into it — deep into it — the painting becomes a protagonist. He fights and hammers and plots his way out and the result is the finished picture.

Anybody can be an artist, claims Austin, just as anybody can become a printer. He does not rate painting any higher than many another honest human activity, and fiercely resents the false and inflated status that those who profess to love art give it, while failing to understand it.

Austin puts no conscious meaning in his oils, though few persons who see them can refrain from the temptation to read tremendous psychological implications in them — fear, sex, religion and a whole gamut of fixations.

Perhaps these do explain some of the paintings, and undoubtedly the subconscious plays a vital part in Austin's work. But there is no surrealism in the landscapes, nor does the artist capriciously violate nature.

The value of Austin's work, to this writer, lies in the fine, often exquisite employ of paint which responds in such a canvas as *Dark River* over every inch of the picture, through the streaking light to the darkest crevices of color. What matter the ladder to the moon and the little flute-like nudes and the two extra moons, when a section of the high night heavens and a part of flat tidal land have been so completely and so poignantly wedded on one small plane?

Perhaps in the painting, *The Legend* (Fig. 2), nothing more commonplace than the story of Adam and Eve is being mulled over; ancient pyramids are in the distance, apples are on the tables and a paradoxical exotic shrub thrusts itself out of the ever-present marsh. Yet, whatever the legend, it is a moment held in haunting suspense by the delicate weaving of color, the massing of forms, the piercing of straight lines and the soft envelope of luminescent light.

Austin's *Catamount* (Fig. 1), which, on loan in a good-will show to South America, proved to be the favorite in Mexico City, is representative of the series of animals done last year.

Art history has had little meaning thus far to Austin who knows little about it. Tradition, the step-by-step growth of art and the orderly conquest of problems by the masters of the past do not concern him, nor has he, in his isolation from the painting profession, gained that rapport with tradition that motivated most of the great painters.

This may or may not be a limitation. Ryder, too, had little consciousness of the organic thread of tradition. Such a point of view, however, throws the entire burden of his art back upon the artist himself. Ryder, in some of his paintings, achieved the profundity of universal art. Austin, fiercely loving to paint, may reach such an achievement.

THE KAROLIK COLLECTION — SOME NOTES ON COPLEY

By C. C. CUNNINGHAM

Boston, Massachusetts

The Boston Museum of Fine Arts has recently opened to the public three newly built galleries which house the important gift of the M. and M. Karolik Collection of Eighteenth Century American Arts. This collection, consisting of some three hundred and fifty examples of furniture, silver, pottery, glass, needlework, painting, drawing, and engraving, represents a period from approximately 1720 to 1820.

Save for a few exceptions, every piece in the collection is of American origin and fabrication, and the many superb pieces which it contains are witnesses to the skill and invention of American craftsmanship of the eighteenth century. It has often been argued that there is essentially no American art, and that our native arts were merely a provincial offshoot from England, but as Edwin J. Hipkiss in his excellent introduction to the Karolik catalogue has justly pointed out, "these Anglo-Americans took what appeared to them to be admirable and suitable and made it their own, just as England had drawn from Italy and France."¹ The productions of American art of the eighteenth century, while they may reveal the source of their inspiration, bear the unmistakable imprint of the country, and in many instances the region, of their origin. We speak the same language, but we speak it with a different accent.

Besides the intrinsic American character of the works of art in the Karolik Collection, one other factor may be stressed, namely that the objects are the products of craftsmen who were supplying the needs of a patron. In eighteenth century America all artists were craftsmen and vice versa. We are all too prone to forget this fact today, for as Eric Gill has rightly pointed out, "Industrialism has released the artist from the necessity of making anything useful . . . and has divorced the idea of Work from the idea of Art."² Not only cabinet, metal, glass workers and joiners, but also painters, sculptors, and engravers belonged in this category, and the degree of their artistry was the determining factor in the excellence of their art.

Such a craftsman was John Singleton Copley, who painted portraits in order to fulfill the demands of the Boston and New York gentry to have their likenesses recorded. Much has been written about Copley, particularly

¹F. J. Hipkiss, *Eighteenth Century American Arts, The M. and M. Karolik Collection*, 1941, p. xi. The catalogue fully describes and illustrates every item in the collection.

²Eric Gill, *Work and Leisure*, 1934, p. 46.



FIG. 1. Copley: PORTRAIT OF MRS. JOHN AMORY
Museum of Fine Arts, Boston



FIG. 2. ENGLISH SCHOOL: PORTRAIT OF HENRIETTA, COUNTESS OF SUFFOLK
Charlton Park, Wiltshire



FIG. 3. COPLEY: PORTRAIT OF ELIZABETH ROSS
Museum of Fine Arts, Boston



FIG. 4. SIR JOSHUA REYNOLDS: PORTRAIT OF LADIES AMABEL
 AND ANNE JEMIMA YORKE
Estate of John L. Seeverence, Cleveland

in recent years when we have begun to be conscious of our national heritage, but this feature of Copley's art may bear some reconsideration. To understand Copley, or in fact to understand any artist, is to understand the character and temperament of the man and the environment in which he lived. Copley's personal environment and his opportunities were none too affluent. He could hardly have been given more than an adequate education by his devoted mother who lived in a "humble abode" and kept a tobacconist shop, and although his stepfather, Peter Pelham, was a man of some learning, he died when Copley was about thirteen. It is a family tradition that the young man was drawing "rough sketches in his school books . . . when other boys were learning to read and write."³ In fact, so preoccupied was he with his art that he had little opportunity or inclination to gain a knowledge of science, the classics, history, or literature. Copley's mind therefore was hardly attuned to cope with complex problems of art, nor did he display any particular originality or invention. In America in Copley's day, however, this was not necessary, for the demand upon painters was limited to portraiture. His only attempts at classical subjects, the *Mars and Venus*⁴ and the *Galatea*⁴, were crude efforts even though based upon European engravings. Copley's artistic education, if it can be called such, was likewise simple. There were about five painters in Boston in the seventeen fifties from whom he might have learned his craft, Badger, Smibert, Feke, Greenwood, and Blackburn. But it is probable that he hardly learned more from them than he did from his stepfather, Peter Pelham. Indubitably, as his art shows, he gained as much, if not more, from his own keen powers of observation, from his instinctive integrity, and from his diligent attention to hard work. John Hill Morgan in his splendid monograph on Copley⁵ has demonstrated that Copley in certain instances has borrowed compositions from English engravings and mezzotints, and has suggested further suspected cases. Mr. Morgan believes that these borrowings were partially the result of a demand by Copley's patrons to be painted in the best "London Fashion," but Copley also borrowed poses from engravings because, according to his own testimony in 1766, he had never seen a good portrait.⁶ That artistic borrowing was not looked upon with disfavor may be seen from the words of that eminent teacher, Sir Joshua Reynolds, when he says in his sixth Discourse⁷, "He who borrows an idea from an ancient, or even from

³Martha Babcock Amory, *John Singleton Copley*, 1882, p. 10.

⁴Parker-Wheeler, *Copley*, 1938, pl. 5.

⁵John Hill Morgan, *Copley*, 1939, pp. 12-13.

⁶*Copley-Pelham Letters*, 1914, p. 51.

⁷Reynolds, *Discourses on Art* (Ed. New Universal Library), p. 82.

a modern artist not his contemporary, and so accommodates it to his own work that it makes a part of it, with no seam or joining appearing, can hardly be charged with plagiarism; poets practice this kind of borrowing without reserve. But an artist should not be contented with this only; he should enter into a competition with his original, and endeavor to improve what he is appropriating to his own work."

Copley surely had opportunity enough to study engravings, for he probably inherited a certain number from his stepfather, and Dow⁸ records frequent sales, at the Boston shops of William Price, Stephen Whiting, Nathaniel Warner, and others, of a "variety of metzotinto prints." The actual extent of Copley's appropriations from engravings will only be known after a thorough search through the English mezzotint portraits in the British Museum, but in all probability it is considerably more than is generally supposed. These borrowings must come not only from Reynolds as Mr. Morgan suggests, but also from the followers of Kneller, and such painters as Hoare, Highmore, Hudson, and Ramsay. In general they seem to occur in works in which classical ornament and floral motives figure. The practice of adapting engravings was common in Europe at the time, and was not considered dishonest any more than was the use of drapery painters. In spite of Copley's borrowings, he has followed Reynolds' advice and has left the imprint of his own personality upon all of his portraits, and has rendered the character of his sitters with a distinctly personal vision.

There are two instances of Copley's borrowing in the Karolik Collection, the most obvious of which occurs in the portrait of *Mrs. John Amory* (Fig. 1). The composition, pose, and costume is almost identical with the portraits of *Mrs. John Murray*⁹ and *Mrs. Daniel Hubbard*⁹ which would suggest at once a common origin. This common source came to light in 1933 when a portrait purporting to represent Henrietta, Lady Suffolk (Fig. 2), hanging at Charlton Park, Wiltshire, was reproduced in *Country Life*.¹⁰ The pose, the dress, even in its folds, and the accessories are almost identical in detail except for the letters resting on the antique sarcophagus. The latter, which shows a putto holding up a plaque symbolizing the arts, Copley has painted a golden brown in order that it might harmonize with the color scheme of the rest of the picture. There can be little doubt that Copley had in his possession an engraving after this picture, or one exactly like it, when he

⁸Dow, *The Arts and Crafts in New England*, 1927.

⁹Parker-Wheeler, *Copley*, 1938, pp. 141 and 116.

¹⁰*Country Life* (English ed.) LXXIV, 1933, pp. 424 and 638. The attribution to Ramsay here is hardly plausible. It appears to be much closer to the style of Thomas Hudson or George Knapp.



FIG. 5. COPLEY: PORTRAIT OF JOHN CODMAN
Museum of Fine Arts, Boston



FIG. 6. COPLEY: EARL OF BATHURST. STUDY FOR THE DEATH OF CHATHAM
Museum of Fine Arts, Boston

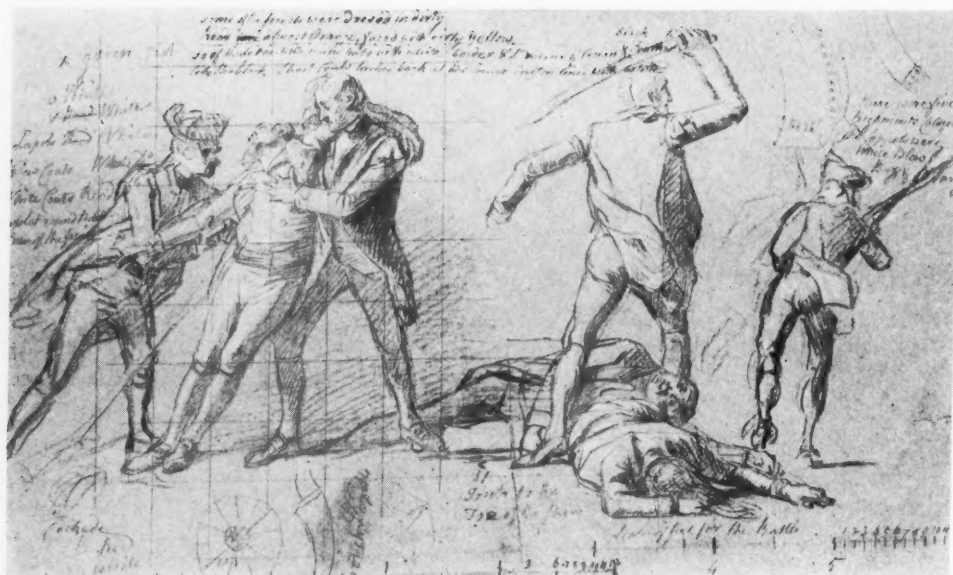


FIG. 7. COPLEY: STUDY FOR THE DEATH OF MAJOR PIERSON
Museum of Fine Arts, Boston



FIG. 8. COPLEY: STUDY FOR THE COPLEY FAMILY
Museum of Fine Arts, Boston

painted the portrait of Mrs. Amory. As to what that engraving was, it is difficult to ascertain, as neither the *British Museum Catalogue of Engraved Portraits* nor J. C. Smith's *British Mezzotint Portraits* describe any engravings of Lady Suffolk which coincide with this supposed portrait. It is possible that the present owners are confused in their identification, but if not, the portrait may, like Copley's, also be taken from an engraved original.

The other portrait in the Karolik Collection which is based upon an English original is that of *Elizabeth Ross* (Fig. 3). Copley this time has borrowed from his own contemporary, Sir Joshua Reynolds, the figure of Lady Amabel Yorke from her portrait with her sister, Lady Anne Jemima Yorke in the estate of John L. Severance in Cleveland (Fig. 4). In this case, however, Copley has followed the details of costume much less closely. The arm holding the dove, the ermine-collared cloak, and the way the right hand holds up the cloak are appropriated from Reynolds, but the rest of the composition, while recalling Reynolds' prototype, is of Copley's own invention. Painted in 1760, Reynolds' picture was engraved two years later by Edward Fisher¹¹ and a copy of this must have come into Copley's hands shortly thereafter, as the Elizabeth Ross portrait is traditionally supposed to have been painted in 1767. While he has borrowed compositions and accessories in these portraits, Copley has with great fidelity recorded the likenesses of these two ladies.

A further indication that Copley was a craftsman of unpretentious outlook may be seen in two instances in the Karolik Collection where he has not deemed his position too lofty to copy the work of another painter. For copying the portrait of *Thomas Amory*, Copley, according to the diary of the Amory's son, received nine pounds. The pastel which, judging from the costume of the sitter, must have been drawn after an English painting of about 1700, is a fine example of Copley's work in this medium. This procedure was later repeated in England when he copied the portrait of *John Codman* (Fig. 5) from a now lost painting by the Boston artist, John Johnston, which had been brought to England by Codman's son shortly after the Revolution. Copley may well have added details such as the classical column and the curtain, and the figure is posed with a naturalness and painted with a dexterity which in all probability far surpassed the original work by Johnston.

Two other examples by Copley in the Karolik Collection, although they are well known, may be mentioned here, for they have recently, after a

¹¹J. C. Smith, *British Mezzotint Portraits*, 1884, II, p. 508, no. 61.

century and a half, recrossed the Atlantic to find a permanent home in the city of their native origin. The portrait of *Isaac Royall* and the double portrait of *Isaac Winslow and his Wife* rank among Copley's finest productions and display that quality of simple realism which is so admired in the artist's work. In the Winslow portrait Copley probably reached his greatest heights of artistic achievement, as shortly after it was painted Copley left for England never to return again to his native land. It has often been speculated what Copley might have been had he never gone to Europe or had he returned as did Stuart after receiving his training. On the former, conjecture is hardly practical, while in the case of the latter, we can only hazard a guess that he would probably have followed much the same direction as he did in England. Perhaps it is more than a coincidence that four of America's leading painters, West, Copley, Trumbull, and Allston took up the painting of history, mythology, and religion upon reaching England. The answer to this can be found in the teachings of Reynolds and in the doctrines of the French Academy which advocated that historical, mythological, and religious painting was the highest form of art. Reynolds himself was far too sagacious to follow his own precepts literally, but Copley and his fellow countrymen, coming from simple surroundings in America, were ambitious to achieve success in what they believed to be the loftiest type of art. However, Copley's mentality and artistic experience were hardly capable of readily digesting these principles, and his efforts in this direction were doomed to failure. His conversation pieces, which rank with the best of his American productions, are successful because he did not attempt too much.

Something of Copley's systematic if somewhat laborious method of work may be seen in the twenty-six drawings in the Karolik Collection, nine¹² of which are studies for one of his most successful historical paintings, *The Death of Major Pierson* (see Fig. 7). Many of these are squared for enlargement, marked off to scale, and annotated for color and costume of the British and French officers who took part in the historic battle for the little garrison of St. Helier on the Island of Jersey. Several of the drawings show Copley's preliminary ideas for the whole composition, but the majority are studies of individual figures or groups of figures. The crayon study of the dying French officer in the background of the picture is typical of the latter. On the margin are copious color notes and notes on the costumes of the French officers, which, in his desire to be historically correct,

¹²Three of these have drawings on the reverse.

he had probably garnered from some military authority or military publication. The figures in the center, of the officer with the sword and the dying men, were not used in the composition, and Copley has not bothered to square off this section of the drawing. This study, like so many others by the artist, while highly competent from a technical standpoint, frequently tends to lack vitality and becomes chiefly of archeological interest. On the one hand the drawings reveal the absolute thoroughness of the artist, while on the other they betray how, in his attention to detail, he was apt to lose sight of the work of art as a whole. The preliminary study for the portrait of the *Copley Family* (Fig. 8) is probably a first idea for the picture, for, except in a few details, it bears little relation to his highly successful finished composition. Nevertheless it does demonstrate once again the care with which Copley pondered over his compositions. One of the finest drawings in the Karolik Collection is the pencil study of the head of the Earl of Bathurst (Fig. 6) for the large painting of the *Death of Chatham*. How much finer as a work of art is this sensitive drawing than the huge machine containing fifty-five portraits for which it served as a study. According to Martha Babcock Amory¹³ he made "careful and separate studies not only of the principal heads and forms but of the accessories and minutest details." This was a formidable undertaking to say the least, but it was the only method which Copley understood. While hardly great art, the *Death of Chatham* is nevertheless an amazing historical document.

While Copley remained in America he stuck to the craft of a limner recording a likeness. In this he may be said to have succeeded inordinately well. When he went further afield, however, he probed beyond his intellectual and spiritual capacities, but his failings were not so much those of the artist as those of the man. We may be thankful, however, that he gave to America the best fifteen years of his output. His sincerity of vision and his searching observation of nature have pointed the way to future American artists.

¹³Amory, *Copley*, 1882, p. 11.

AN UNKNOWN PORTRAIT BY PAOLO VERONESE

BY GEORGE MARTIN RICHTER

New York City

If it was the aim of the Renaissance movement to raise mankind to the highest possible level of artistic taste and culture and to place human beings distinguished by spiritual freedom in magnificent surroundings, then we must admit that this aim was achieved during the sixteenth century. Never before were artists able to express their visions in more beautiful forms. In the works of Michelangelo, Giorgione, Raphael and Titian we find that perfect balance of spirit and form which marks the advent of the High Renaissance. But we should not forget Paolo Veronese. The sun of the Venetian Empire had already passed the zenith of its dazzling course when he began to fill his huge canvases with colorful compositions. No other Venetian painter depicted more brilliantly the worldly splendor of Renaissance life. The houses which Paolo depicts are gorgeous palaces; the landscapes are lovely parks; his gods and saints are of an extraordinary beauty and his men and women are as beautiful as gods. The simple melodies of earlier paintings are now transformed into rich and beautifully orchestrated symphonies. In this respect Paolo leads us a step further than Giorgione, Titian and Tintoretto, and it is due to this achievement that Paolo can claim to have led the Renaissance painters to the ultimate fulfillment of their goal.

The same qualities and characteristics which we note in Paolo's great compositions we note also in his portraits. His men are dignified, cultured gentlemen but unpretentious and natural in their bearing. His women are beautiful ladies of great charm, clad in rich garments and adorned with magnificent jewels. In the composition of his portraits Paolo betrays a distinct tendency towards *genre*. He likes to place little dogs in his portraits and he likes, if possible, to portray his sitters as if he had caught their casual movement in a snapshot.

The life-size portrait of a single person or a group of two or more figures becomes more frequent in Paolo's *oeuvre*, and this tendency to portray the whole figure is also characteristic of the trend of the High Renaissance in its full development.

In his early works, however, Paolo usually adheres to the formula of the half-length figure as in the portrait of a Venetian procurator which now adorns a private collection in America. This portrait, which accord-



VERONESE: VENETIAN PROCURATOR
Private Collection, U. S. A.

ing to tradition can be traced to one of the Pallavicini collections, was formerly ascribed to Titian; but the composition and color scheme as well as the modeling of the face and hands unmistakably point to Paolo Veronese as the real author of this magnificent portrait.

The former attribution of the portrait to Titian is however to a certain extent understandable. Paolo in this portrait appears to be much influenced by the great Venetian master but the composition is certainly very characteristic of Paolo's manner. As in the portrait of *La Bella Nani* in the Louvre, one of the hands is held in a horizontal position against the body, whereas the other hand is hanging down. We note again in the portrait of another beautiful woman, formerly in the Bonomi Collection, which was exhibited in Cleveland in 1936, a similar arrangement of the hands. Obviously the portrait of the procurator was painted later than the Portrait of Francesco Franceschini, formerly in the Holford Collection, but earlier than the portrait of *Pase Guarienti* in Verona. I therefore propose to date the portrait about 1553-1554. It was probably painted soon after Paolo had moved to Venice. The identity of the sitter has not yet been determined but it seems very likely that this procurator was one of Paolo's first patrons in Venice.

Portraits by Paolo Veronese are comparatively rare and only a few of them have come to America.¹ This new portrait is a splendid example of Paolo's art as a portrait painter and is actually the most representative half-length portrait which so far has come to the States.

¹The following portraits in American collections can in my opinion also be ascribed to Paolo Veronese:

1. Full-size family group, Sarasota Museum, about 1552.
2. Full-size portrait of a lady of the da Porto family with her daughter, Baltimore, Walters Gallery, about 1556.
3. Life-size portrait of a youth with a dog, New York, Metropolitan Museum, about 1560. A bust portrait of the same person, possibly a young member of the Colleoni family, is in a private collection in Quebec.
4. Half-length portrait of a middle-aged woman with a lap dog, New York, Metropolitan Museum, late period.

The portrait of a Contarini in the Johnson Collection in Philadelphia, attributed by Dr. von Hadeln to Paolo, is in my opinion more likely by Paolo's master, Domenico Brusaporci.

All portraits mentioned in this article are reproduced in G. Fiocco's *Paolo Veronese*, Roma (Valori Plastici).

SOME CASES OF MISTAKEN IDENTITY
A Study of Ribera's Hermits in American Museums

By DELPHINE FITZ DARBY
College Park, Maryland

Karl Justi, the conscientious author of *Velasquez and His Times*, remarked that European galleries were full of copies and imitations of the paintings of Jusepe Ribera and that the few canvases that were genuine represented the least valuable part of the artist's work. One of the most desired and therefore one of the most repeated of Ribera's subjects was the venerable anchorite, the half-naked hermit of the desert. Had these been rare, they would perhaps have seemed more precious to Justi; though numerous, they are, in the best instances, without rival in this coveted *genre*. Their very excellence must have enhanced the demand for them.

The museums of the United States possess several of these hermit saints, among them some which are neither copies nor imitations but the finest of their kind. They are recognized not only as examples of accomplished craftsmanship but as works of austere and somewhat recondite beauty. Because of modern indifference to hagiography or lack of perspicuity, they are designated, often erroneously, as *St. Jerome*. These saints are better understood — and incidentally Ribera, the philosopher-painter is better comprehended — when the hermits are distinguished from one another and called by their several names.

The *St. Jerome* of the Boston Museum of Fine Arts ($54\frac{1}{2}'' \times 39\frac{3}{4}''$, Fig. 1), is properly identified as *St. Onuphrius*. To him, alone among the anchorites, belongs the girdle of oak-leaves; to him, rather than to the others, the bushy eyebrows, the unkempt hair and beard. A spirited account of *St. Onuphrius* has been given by Mrs. Jameson in *Sacred and Legendary Art*: "He was unclothed except by some leaves twisted round his body, and his beard and hair had become like the face of a wild beast . . . a meagre old man with . . . a stick in his hand. The artist generally endeavors to make him as haggard and inhuman as possible . . . in some early prints and pictures very much like an old ourangoutang — I must write the word," she continues, "for nothing else could express the unseemliness of the effigy." Not exactly like an ape, but still unnaturally shaggy, is the *St. Onuphrius* of certain primitive painters of eastern Spain, a region where this hermit was especially venerated and whence Ribera came. The decent restraint of *Lo Spagnoletto* offers vehement contradiction to those who say

that Ribera never attempted to idealize a personality but always sought to depict the most revolting details. That this trite criticism must be modified is suggested by comparison of the Boston *St. Onuphrius* with earlier paintings of the same subject.

The Boston work was executed at the beginning of Ribera's last decade; it is signed:

Jusepe de Ribera es
pañol F. 1642.

It is doubtless the painting that was formerly in the collection of Lord Dudley, there examined by Justi. The German critic fully described it and warmly praised it as "noble in mien and aspect . . . gentle, placid, and composed, as if awaiting assured beatitude." Dr. Mayer, the author of the monograph *Jusepe de Ribera*, did not see it either in the collection of Lord Dudley or in that of Mr. Frank Gair Macomber, who had acquired it and later, in 1936, presented it to the Boston Museum. But, knowing Justi's description, Dr. Mayer perceived that it is a superior rendering of the Hermitage "*St. Procopius*," which is signed:

Jusepe de Ribera español F.
1637

He recognized, moreover, that both paintings represent *St. Onuphrius*.¹

The two works are very similar, especially in the painting of the head, neck and shoulders. There is a temptation to say that the same model posed for both pictures; but, since there is little probability that the old man was required to serve more than once, we are rather inclined to believe that Ribera, having discovered a type agreeable to his own conception of the saintly personality, proceeded to develop and distinguish it as a dramatist perfects a character in a play. We are reminded of remarks made by Professor Pijoan on the method of other Spaniards: "He (Cervantes) loved him (Don Quixote) and carried him in his brain for years with the same kindness and desire of perfection with which El Greco carried his Apostles" and "El Greco had a rather limited series of subjects, as all the great masters have, and he kept repeating, working them every time more and more

¹See A. L. Mayer, *Jusepe de Ribera*, 2nd ed., Leipzig, 1923, pp. 135f. and Abb. 46. Here the quotation from Justi is given together with notes on other variants in Dublin, Munich, and Copenhagen. Cf. *Ermitage Impérial: Catalogue de la Galerie des Tableaux*, St. Petersburg, 1891, pp. 217f., no. 334, "*St. Procopius*." The error in designation is due in part to the fact that certain attributes belong to both saints, in greater part to the fact that *St. Procopius*, King of Bohemia, is more familiar than *St. Onuphrius* to Slavic peoples. The Leningrad work is smaller than the Boston; it measures 41" x 39¼" and the Dublin, smaller still, 32" x 26½".

toward an unobtainable goal; his art did not remain stationary; his types served as a laboratory where the spirit was growing."² The fact that El Greco was an expressionist and Ribera a realist, disciplined in reaction against that very expressionism, is here unimportant. With Ribera also, the improved characterization of the saint is not evidence of the physical evolution of the model, but of the intellectual and spiritual growth of the artist himself.

This belief is further strengthened by the testimony of another St. Onuphrius, hitherto unidentified, in the collection of Dr. Alfred R. L. Dohme in Baltimore (Fig. 2)³, a variant executed about 1635. Here, as in other works of this period, the torso has been treated in summary fashion, but the head has received Ribera's devoted attention. The Dohme St. Onuphrius has the stick and the customary chaplet, the symbol of the prayers which were his only utterance. His skirt of leaves is not visible, for the picture, at least in its present state, is terminated at the waistline. But the personality is definitely identified by the peculiarly hirsute torso, a rather unattractive attribute that became less obtrusive in the Leningrad work and negligible in the Boston. In the Boston painting the artist preferred the otherwise simple iconography of the Dohme work, rejecting such confusing symbols as the crown and sceptre employed in the Leningrad example.

The skull is the one attribute common to all the hermits. It is carried by the correctly designated St. Jerome of the Fogg Museum in Cambridge (49" x 38½", Fig. 3). Here the accompanying symbols are the stone, significant of the rigors of penance, and the ragged parchment volume, appropriate to the learned theologian and translator of the Scripture.⁴ As Professor Post has observed⁵, the raised eyes and the mouth, agape in

²See J. Pijoan, *El Greco — A Spaniard*, *Art Bulletin*, XII (1930), pp. 15 and 16.

³This work escaped the notice of Dr. Mayer. It is not signed; but I suspect that it has been cut off at the base and that thus a signature may have been lost. The work was acquired by its present owner from a dealer in Madrid and has been completely restored.

⁴Presented specifically in this aspect is the *St. Jerome* of the Wightman Memorial Gallery at Notre Dame, Indiana, (no. 133, about 37½" x 31"). The present condition of this painting allows little more than identification of the subject. The hair has been entirely repainted, the hairdresser's chic curl over the left ear is, of course, spurious; the face has been reduced from three-quarters view to profile by the superposition of an opaque brown background upon its contour. Nevertheless, the skilful rendering of the parchment, which alone has escaped complete "restoration," suggests that thorough cleaning may yet uncover a good picture, perhaps a variant of the *St. Jerome* of the Doria Gallery in Rome (no. 303, 43½" x 35½", dated 1629, and reproduced by G. Pillement, *Ribera*, Paris, 1929, Fig. 29). Cf. also a copy in the Uffizi (no. 1104, 49½" x 38½", reproduced by M. Utrillo, *José de Ribera*, Barcelona, 1907, Fig. 33).

⁵See C. R. Post, *Painting of St. Jerome by Ribera*, *Fogg Art Museum, Notes*, I, 2 (June, 1922), pp. 15ff., wherein we are informed that the painting once belonged to the Baron Léon de Busières and earlier to Count Portalès in Paris. Cf. A. L. Mayer, *op. cit.*, p. 132, where we find reference to an old but very inferior copy in the Chapel of St. Joseph in Seville Cathedral.



FIG. 1. RIBERA: ST. ONUPHRIUS
Museum of Fine Arts, Boston



FIG. 2. RIBERA: ST. ONUPHRIUS
Collection of Dr. Alfred R. L. Dohme, Baltimore



FIG. 3. RIBERA: ST. JEROME
Fogg Museum of Art, Cambridge



FIG. 4. RIBERA: ST. PAUL THE HERMIT
Walters Art Gallery, Baltimore

surprise, suggest St. Jerome as recipient of the famous "Vision." The significance of the robe of cardinal red has been generally overlooked. It is Ribera's concession to the tradition that, without historic authority, made St. Jerome a cardinal priest. The fact that this same red appears also in the *St. Jerome* of Turin (No. 174) and in that of the Prado, Madrid (No. 1096) indicates that the selection of the color was not accidental. Much more important, however, is the choice of the suitable type. St. Jerome, is, as he should be, a keen-eyed scholar. His body is a little less wasted than that of St. Onuphrius, his hair and beard thinner but trimmed and combed. The painting is signed and dated:

Jusepe de Ribera español F.

1640

and therefore is chronologically intermediate between the Leningrad and the Boston *St. Onuphrius*.

The most picturesque and the most solitary of the anchorites was the prototype of them all, St. Paul the Hermit. For ninety-eight years this holy man lived in a cave in the Egyptian desert, refreshed by the clear water of a fountain and the fruit of a date tree, by implication the same as those that comforted the Holy Family during their Rest on the Flight into Egypt. He was further sustained by half a loaf, symbol of the broken sacramental bread, brought to him daily by a raven. Lightly nourished, he was also scantily clad: he wore nothing but a skirt of matted palm-leaves. This raiment was never adopted by St. Jerome or St. Onuphrius; therefore it identifies the *St. Jerome* of the Walters Gallery in Baltimore (52 1/4" x 42", Fig. 4)⁶ as St. Paul the Hermit. In this fine painting we see the skull, which the penitent kept always beside him, and the broken loaf, deposited by the punctual raven in the branches of the tree. Toward this meagre ration the Hermit gazes as if he would never cease to be amazed by the miracle, however regularly performed. There is a suggestion of dramatic surprise, appreciated by Ribera even during his apprenticeship in Valencia where he studied Ribalta's theatric *Vision of St. Francis*.⁷ The painting is signed:

Jusepe de Ribera español valenciano

⁶See *Walters Art Gallery, Handbook of the Collection*, Baltimore (1936), p. 143.

⁷Prado, no. 1062, reproduced by D. F. Darby, *Francisco Ribalta*, Cambridge, Harvard University Press, 1938, Fig. 28.

Jusepe de Ribera español valenciano, F. 163.⁸ The Baltimore is more select than the closely related Louvre (No. 1723) and Turin (No. 397) pictures of the same subject; it is not quite so serious, so restrained in emotion as the Prado *St. Paul the Hermit* (No. 1115) wherein the pose and composition are different.

To distinguish the personality of St. Paul the Hermit from the other anchorites required considerable subtlety. Remembering that Paul belonged to a noble Theban family, Ribera conferred upon him gentility and refinement, not proper to the uncouth St. Onuphrius, and recluseness, hardly pertinent to St. Jerome, who, as a scholar, retained some vestige of worldliness. There is, of course, a community of interest among these saints, for St. Jerome wrote the biography of St. Paul, followed him as a model, and was served in life by a benign lion as was St. Paul by a pair of these beasts in the hour of death. Otherwise, the circumstances of St. Paul's passing are like those of St. Onuphrius, with St. Anthony Abbot performing for the former the offices that Paphnutius undertook for the latter. Ribera often painted these saints as companions, sometimes in series of four. The fourth member is not constant; the most compatible associate is the Hermitess St. Mary of Egypt, presented in declining years.

Our American museums contain no St. Mary of Egypt. But this study may well be complemented by consideration of a painting in the Minneapolis Institute of Arts, there designated *St. Anthony the Hermit* (39" x 29", Fig. 5).⁹ Unlike the others, this saint is amply clothed as is to be expected in the case of one who was not an anchorite but a cenobite. The identification must, nevertheless, be disputed, for the robe has the yellowish tint of unbleached flannel and is worn over a tunic of rich dark red, whereas the customary habit of St. Anthony Abbot is black and usually includes a cowl. We look in vain for his distinctive symbols: the tau-shaped crutch, the exorcising bell, the asperges, the pig. The book is a permissible attribute, but, as Mrs. Jameson remarks, it is not especially appropriate. The symbol chosen by the painter — tongues of fire issuing from the palm of the hand — assuredly does not belong to St. Anthony the Hermit. With him flames may indeed be present, for he was the protector against conflagration, the torments of Hell, and the burning itch; but they invariably appear in the

⁸The final digit, barely legible, may be 8, or possibly 0 or 6. The style indicates a date near that of the Leningrad St. Onuphrius. I am indebted to Dr. Edward S. King of the Walters Gallery for information that the picture was purchased in 1902 by Mr. Henry Walters as a part of the Massarenti Collection, Rome, and reference to E. van Esbroeck, *Catalogue du Musée de peinture . . . au Palais Accoramboni, Supplément*, Rome, 1900, no. 6.

⁹See the *Bulletin of the Minneapolis Institute of Arts*, X, 5 (May, 1921), pp. 34-35. The saint is better known as St. Anthony Abbot.

background or at the feet. Rising from the hand, they may be an attribute of the Franciscan, St. Anthony of Padua — a fact that suggests either unlikely confusion of iconography on the part of Ribera or probable error in nomenclature on the part of modern scholars. The unquestionable solution of the problem is offered by comparison of the Minneapolis painting with its magnificent prototype, the *Prophet Elijah* of the Certosa di San Martino in Naples (Fig. 6). The latter is identified not only by documents, which establish a date near 1638, but also by the presence of the companion picture of Moses.¹⁰ There can be no doubt that the hands, the fire, the book, and the frayed edge of the drapery in the Minneapolis work are directly derived from the Naples painting.

The head differs because the painter was here less concerned with the character of the individual than with the punctilious portrayal of the Hebrew ethnic type. The Prophet has gained solemn patriarchal dignity but lost the inner fire that Ribera's genius could kindle in Elijah. Though disparity in vividness and a lack of spontaneity are expected in a derivative, they inevitably awaken doubt that the Minneapolis painting is a product of Ribera's own hand. This doubt is not dispelled by the atypical signature:

J R 1642

for the capitals and digits are not in Ribera's fine cursive style. Painted with a broad brush on the binding of the book as if they were a title, they look not unlike the illegible Greek and Hebrew letters that appear in the corresponding position in the Naples *Elijah*. They tend to confirm the suspicion that the Minneapolis painting should be attributed to a competent atelier associate of the master, possibly to one of the unfortunate brothers Fracanzani who, though they fulfilled several important commissions with distinction, were sometimes obliged to supplement their wages by dealing in old coins, books, and manuscripts and by selling on the open market their copies of half-length figures of Ribera.¹¹

Jusepe Ribera's skill brought him the adulation of imitators, the hatred of rivals, and the favor of the Viceroy. Ultimately it brought him also unhappiness. There is a persistent tradition that he became ill, embittered,

¹⁰See N. F. Faraglia, *Notizie di Alcuni Artisti che lavorarono nella chiesa di S. Martino sopra Napoli*, *Archivio Storico delle Province Napoletane*, XVII (1892), pp. 670ff. Cf. *Poliorama Pin-toresca*, XVI (1855-56), pp. 140f. The anonymous author comments on the fire in Elijah's hand and reports the signature "Jusepe de Ribera espanol f. 1638." Mayer did not mention any signature. It is written on the background at the right of the head.

¹¹See B. De Dominici, *Vite dei Pittori*, Naples, ed. 1844, III, p. 242, and C. T. Dalbono, *Du-gento Pagine*, Naples 1861, pp. 131, 137.

disgraced by his daughter's elopement with Don Juan de Austria¹², even tormented by memories of some dark, unnamed crime of his own. There is certainty that he declined to seek material benefit from the circumstance that his grandchild was in the same degree related to the Spanish King. Like the hermits whom he painted with ever increasing sympathy, he retired from the court to Posilipo, forsaking the company of his fellows. In seclusion he continued to paint. But, having avoided public notice, he died almost forgotten, unhonored by a state funeral or the pomp, epitaph, and oration that custom prescribed for a court painter. Naples took no notice of his passing and left no record other than the brief entry in the Book of the Deceased of S. Maria della Neve, the parish of Posilipo. Under the date September, 1652, we find the sentence, "Adi 5 mori il sr Gioseppe riuera e fu sep (olto) a Mergogliano."¹³ Since the penmanship is careless, modern investigators copy the text variously. They disagree especially on the spelling of the last word which is transcribed in the several instances as Mergogolino, Margogliano, and Mergeglina.¹⁴ On the visual evidence, the last reading is the least acceptable. It is based on a coincidence: the fact that a street called the Strada di Mergellina leads from Posilipo to the Servite church of S. Maria del Parto and on the unauthorized assumption that "La Mergellina" was a popular name for this monastery.¹⁵ In the church stands the handsome tomb of the poet Sannazzaro; there too — the romanticist persuades himself — lie the remains of Ribera, undistinguished in the crypt. We need accept neither this sentimental hypothesis nor the

¹²D. Juan de Austria, Padre Nithard, Barrionuevo, and the Neapolitan "gossip columnist" Fuidoro have left evidence that the romantic story, formerly believed to be an invention of De Dominici, is indeed true.

¹³See L. Salazar, *La fede di morte dello Spagnoletto, Napoli Nobilissima*, V (1896), pp. 29-31. There is no reason to doubt that this notice referred to the painter. In a lawsuit brought by Ribera's sons on December 12, 1652, the boys spoke of their "late father . . . dead some months." Cf. N. F. Faraglia, *op. cit.*, pp. 674f. Thus we know that the date 1656, cited by Palomino as the year of death and still retained on the labels of many galleries, is incorrect. Palomino's inaccuracy may possibly be explained by the supposition that a copyist mistook MDCLij for MDCL-vj. Museum directors should note also that the year of Ribera's birth is not 1588 but 1591. The earlier date is now rejected on the evidence that the painter was born in Játiva to one Simon Ribera of Valencia, as was the Jusepe born in 1591, whereas the older homonym was the son of Luis. See G. J. Viñes, *La verdadera partida de bautismo del Españoleto, Archivo de Arte Valenciano*, IX (1923), pp. 18-24, and cf. L. Salazar, *La patria . . . dello Spagnoletto, Nuovi documenti, Napoli Nobilissima*, III (1894), p. 99.

¹⁴Mergogolino is the reading of Salazar and is accepted by Mayer; Margogliano is the transcription of the Baron de Alcahali, *Diccionario biográfico de artistas valencianos*, Valencia, 1897, p. 272; Mergeglina is that of M. González Martí, *Los grandes maestros del renacimiento*, Valencia, (1928), pp. 256ff. González includes a photographic reproduction of the death notice on p. 260.

¹⁵Note the equivocation arising from the false assumption that "gl" and "ll" are interchangeable in Italian. This philological error was made by W. Rofes, *Geschichte der Malerei Neapels*, Leipzig, 1910, p. 297, and by Professor González Martí. The latter is again inaccurate in describing S. Maria del Parto (of the Parturition) as del Puerto (of the Port). Colloquially the church is called "la chiesa di Sannazzaro."



FIG. 5. RIBERA (?): THE PROPHET ELIJAH
Minneapolis Institute of Arts



FIG. 6. RIBERA: THE PROPHET ELIJAH
Certosa di San Martino, Naples



AN IVORY ARIADNE
Cluny Museum, Paris

invidious suggestion that the painter was deprived of a requiem mass because he was a heretic or a suicide.

Both Mergogliano and Margogliano are possible variants of Mercogliano, the name of a town lying sixty miles east of Naples.¹⁶ Several circumstances might have brought Ribera here. In the hills just below Mercogliano lies Avellino, rich in legend, salubrious in climate, where Cosimo Fanzaga (d. 1678), architect of the Certosa in Naples, built a palace for Marino Caracciolo, Principe d'Avellino and Cancelliero del Regno di Naples, a likely patron of a famous painter. Higher in the same hills stands the ancient Benedictine abbey of Monte Vergine, founded by the hermit S. Guglielmo di Vercelli.¹⁷ The abbey church had been built on the ruins of a pagan temple of Cybele in the twelfth century and was extensively restored in the seventeenth. It still enshrines a miracle-making panel of the Ducento — the Madonna delle Grazie — to which even now come thousands of barefoot petitioners. September 7, the feast of the Nativity of the Virgin, is especially celebrated as a day of grace.¹⁸ Since the archives of the monastery are among the best ordered in Italy, we may reasonably hope that they will tell us why Ribera, painter of Penitents, made his last pilgrimage, whether he came to heal body or soul, to execute a painting or perform a penance.

¹⁶Evidently in Neapolitan speech *c* and *g* are both voiced and in writing become interchangeable. Two examples come readily to mind: Dalbono writes "dugento" for "ducento" and Fracanzano, on a painting at Pozzuoli, signs his name "Fraganzano."

¹⁷The Castello Sforzesco in Milan contains a painting of this Saint, attributed to Ribera. In the handbook of this collection it is no. 196 (70" x 49½"), reproduced on Tav. 27.

¹⁸Consult these articles in the *Enciclopedia Italiana*: *Avellino*, *Folklore: Campania*, *Guglielmo di Vercelli*, and *Montevergine*. Cf. K. Baedeker, *Southern Italy*, for accounts of Avellino, Mercogliano, and Monte Vergine.

AN IVORY ARIADNE

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A small ivory group in the Cluny Museum which has been dated in the sixth century illustrates the vicissitudes of a classical theme in the early Christian period (Fig. 1). The draped female figure which dominates the group has been identified as Ariadne, the daughter of king Minos, who after helping Theseus to overcome the Minotaur in the labyrinth at Cnossus was deserted by that hero and subsequently became the bride of Dionysus. The suggestion has been made that the ivory-carver had in mind the empress

Ariadne and introduced certain of her features into the face of her mythological namesake.¹ For this theory there was sufficient precedent in Roman art which put individual heads upon bodies of classic type, a practice that followed logically the deification of emperors. One recalls the wild idea of Caligula who wished to remove the Phidian statue of Zeus to Rome and replace the divine head with an image of his own. The discovery of the ivory Ariadne in a grave in the Rhine valley does not, however, support the claim that in this instance the mythical and historical Ariadnes had anything in common except a name. The ivory group is rather a late expression of the popularity of the Cretan princess in Roman art which, like its source the Hellenistic, found especial pleasure in erotic subjects.

The most frequently represented theme of the Ariadne cycle was the desertion of her by Theseus as she slept or reclined in sorrow by the shore of the sea.² In one painting Dionysus appears beside her while his follower Pan raises her garment. For the Ariadne of the Cluny ivory there is no close antique prototype either in Pompeian frescos or in the reliefs on sarcophagi, and yet several of its significant details can be found in different versions of the story. The accepted identification depends primarily upon the thyrsus and the cup which the figure holds. But neither of these resembles closely the classic attributes of Dionysus, particularly the cup which is very different from the conventional cantharus of the god. In a fresco in the house of the Vettii a cantharus lies on its side before Dionysus and Ariadne to indicate that it has been emptied. Perhaps the tilted cup of the ivory Ariadne has the same meaning.³ The same fresco shows Ariadne veiled and holding the thyrsus. The veil of the Cluny Ariadne may then be a bridal veil. Although Dionysus on the day of his marriage to Ariadne gave her a crown of gold and precious stones, the coronation by Erotes as we see it in the ivory is not definite evidence of identity because Aphrodite was also the recipient of a crown from them. In a scene of the *Judgment of Paris* which was painted in the atelier of the Athenian Hieron in the early fifth century before Christ, the victorious Aphrodite is about to be crowned by Erotes who hover around the head of the goddess. In another vase painting of approximately the same date Ariadne lies asleep under a vine as an Eros hovers near with a garland for her.⁴ For the crowning of a standing Ariadne there seems to be no prototype in extant art.

¹Cf. Peirce et Tyler, *L'Art Byzantin*, II, p. 76.

²Reinach, in *Répertoire de Peintures*, pp. 111-114, has assembled the various versions of the cycle in painting.

³In a cameo Ariadne holds the thyrsus and a wine jar; cf. Daremberg et Saglio, *Dictionnaire s. v. Bacchus*, p. 634, fig. 719.

⁴*Mon. Ined.*, XI, pl. 20.

The vine under which Ariadne so appropriately sleeps was by itself a sufficient clue to her identity and quite in keeping with the sparing use of such clues in fifth century art. Later when art becomes more interested in narrative one expects more details as in the Cluny ivory. This vine raises a question as to the character of the slender stalks which flank the ivory figure. If they are intended to represent vines then they not only serve to support the hovering Erotes but also allude to Dionysus. As to Pan whose diminutive figure stands close to Ariadne in the ivory, he is a member of the Dionysiac circle. In the painting in the house of the Vettii already cited, Pan and Eros engage in a fight before Dionysus and Ariadne, in another he lifts her garment as she sleeps. He therefore is entitled to representation in the ivory but he is balanced here not against Eros but a draped female attendant who passes one hand around the thyrsus of Ariadne. This attendant holds what seem to be two flowers, the stems of which are intertwined to form a garland. There is no prototype for this figure in the representations of Ariadne. Apparently the ivory carver borrowed her from some other source where she was of equal importance with Pan in relation to a third figure. Such a source could have been Aphrodite and her entourage since coronation by Eros is common to both Aphrodite and Ariadne. When the traveler Pausanias visited Olympia in the second century after Christ he saw there an altar of Aphrodite, Agathe Tyche and Pan.⁵ The second of this triad is simply a personification of Good Fortune, and the same as Eutychia, i. e., Good Fortune who holds a garland for Aphrodite in a scene of the *Judgment of Paris* by the Meidias painter.⁶ It is then possible that the triad of the ivory was appropriated from a triad of Aphrodite, Good Fortune and Pan. Such *contaminatio* in art was common enough in congeneric groups. Ariadne and Aphrodite were closely associated in cult as is shown by the fact that they shared a sacred grove in the island of Cyprus. A further possible obligation to the goddess may be the exposure of one breast of an otherwise fully draped standing female figure. This was traditional in certain statues of Aphrodite perhaps from the time of Alkamenes whose *Aphrodite in the Gardens* survives in Hellenistic and Roman copy. The goddess of love quite properly served as a model in art for the maids of famous love stories in antiquity, Andromeda, Europa, Daphne and others. Their semi-nude figures in Pompeian painting are versions of the goddess in Hellenistic painting which like the Aphrodite of Melos were inspired indirectly by Apelles and Praxiteles. There was then abundant precedent for an Ariadne conceived partly in terms of the popular Hellenistic goddess.

⁵Pausanias, V, 15, 6.

⁶Furtwaengler-Reichhold, *Griech. Vasenm.*, pl. 30.

MANTEGNA AND HIS COMPANIONS IN SQUARCIONE'S SHOP

BY HANS TIETZE
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In an exhibition of Venetian Art, arranged in 1939 by the Mathiesen Galleries in London for the benefit of the Balfour Fund, a drawing representing a scene from the legend of St. Christopher (Fig. 1) was shown under the name of Lattanzio da Rimini. This attribution to an obscure artist rests on an utterly vague resemblance to a drawing in Chatsworth, published by Hadeln in his *Album of the Venetian Drawings of the Quattrocento* and there tentatively attributed to Lattanzio on the basis of an admittedly very subtle demonstration. Still more typical than this use of a name, by sheer accident made available among hundreds of others just as commendable, is the choice of the artist to whom the drawing is now attributed at an art dealer's in New York: Carpaccio. Average connoisseurs have the tendency to confine themselves to a few artists in every school and to distribute among them the anonymous material *pêle mêle*. The drawing in question, however, does not need the protection of a popular name — incidentally one of an artist who worked about half a century later — because it is in itself an extremely interesting document.

In order to demonstrate its documentary importance may we first add that it has a companion piece in the British Museum (1895.9.15.802), representing another episode from the life of St. Christopher (Fig. 2). They are almost equal in size (123 x 123 mm. and 127 x 127 mm. resp.) and in technique, except that in the drawing in the British Museum some watercolor is added to the linework executed with pen and sepia in both drawings. Our reference to the companion piece in London does not help very much, since the latter found its modest place among the anonymous Italians of the XVth century. In Robinson's *Catalogue of the Malcolm Collection*, as a part of which it came to the British Museum, it was called Jacopo Bellini and later on given to various contemporaries — Bastiani, Mansueti — who are used as substitutes whenever an attribution to the head of the school proves untenable. More attractive is a reference to a group of puzzling paintings, representing the Martyrdoms of Female Saints and dispersed over various collections (Bassano, Museo Civico; Bergamo, Accademia Carrara; Washington, D. C., National Gallery 118 under Antonio Vivarini). The attributions of these panels to Jacopo Bellini, Antonio Viva-

rini, Dello Delli, Francesco degli Franceschi and others agree as to the general classification within a period of transition in which the Venetian tradition was enriched — and somewhat disturbed — by the absorption of a number of Tuscan elements, especially with the purpose of obtaining a new interpretation of space. We need not re-open here a discussion to which each author on Venetian art has contributed his share, for the resemblance of our drawings to these paintings is limited to their belonging to the same period and the same transitional stage, while the clearly Venetian character of the paintings, hardly ever doubted, is missing in the drawings, which, being close to Venice nevertheless contain a distinctly different element.

To identify this element we are fortunately not confined to unreliable evidence, but may refer to a document ascertained by a notary public. Among the papers of the family da Lazaro preserved in the Archivio Notarile at Padua there is a contract dated October 17, 1466, and referring to a painting that the Paduan painter Piero Calzetta had to execute for the Chapel of Bernardo da Lazaro in the Santo at Padua after the model of a drawing which is still preserved in the same file (Fig. 3). This drawing shows the same difference from a purely Venetian style as our drawings, and the closest school relationship to them. An attentive comparison discloses an almost identical linework.

The drawing in Padua leads us to the middle of the Paduan school the head of which, Francesco Squarcione, signed the mentioned contract as a witness. Moreover this contract describes the drawing with the exactitude suitable to a judicial act: the drawing that has to serve as a model for Calzetta "is copied from a drawing belonging to Master Francesco Squarcione and executed by the hand of Niccolo Pizzolo." Niccolo Pizzolo had together with Andrea Mantegna been the right-hand man in Squarcione's big workshop and it is instructive evidence of the working methods in such a workshop to find that a design made by one of Squarcione's young men remained the property of the shop and was re-used for another task several years later. Pizzolo was dead at the time — he died very young, about 1453 — and we know neither how far the copy preserves the original character of his design nor who did the copy. Silvio de Kunert who published in *Arte*, 1906, p. 55, all this archive-material discussed here, without giving his reasons, attributed the copy to Bartolomeo da San Vido, a man who appears as the second witness in the contract but is not otherwise known as an artist. However that may be, the drawing is certainly Paduan in invention and execution and in our opinion ought to contain

a good deal of Pizzolo's stylistic characteristics. One detail of the drawing, the half figure of Christ standing in the sarcophagus and supported by Angels, is close in style to the same representation painted in the *Anticapella* of the Ovetari Chapel and attributed by Fiocco (*Arte di Andrea Mantegna*, p. 196) to a follower of Mantegna. Since Pizzolo had a prominent part in the decoration of this chapel we may presume that the painted Christ is by him or goes back to his design, and, therefore, may consider the conformity to the drawing as proof that the latter offers a clue to the style of Pizzolo.

Under such conditions the subject matter of our two drawings gains a singular interest. Drawings in the Renaissance were made for a definite purpose, and it would be an illegitimate application of modern ideas to a remote epoch to suppose that they were made for practice or just for fun. What were these drawings meant for? Certainly not for altarpieces to which neither their square shape nor their representing a casual episode from a Saint's legend would fit. They might be designs for the predella of an altarpiece dedicated to St. Christopher — of which, however, none is known to me — or for murals, of which one almost unique specimen is famous: the *Legend of St. Christopher* in the Ovetari Chapel in Padua.

By documents recently published by E. Rigoni (in *Atti del R. Istituto Veneto di Scienze*, LXXXVII/II, p. 1165) we are pretty well informed about the execution of the decoration of the famous chapel. We know that an arbitration of September 27, 1449, allotted one half of the lateral paintings — embracing the life of St. James — to Mantegna, the other — where the legend of St. Christopher had to be painted — to Niccolo Pizzolo. We further know — by a statement made on February 6, 1454, after the premature death of Niccolo — that the latter had by no means accomplished his share, and that consequently in the following years Mantegna and other members of the Squarcione shop — Bono da Ferrara, Ansuino da Forlì — had to execute these missing paintings which originally were to have been done by Niccolo.

Is his share in them completely lost? It is tempting to presume that those two drawings which by stylistic reasons led us near to Niccolo and which illustrate scenes of a legend as unusual in art as the single figure of the Saint is popular, are connected with the murals. The episodes selected from the story of St. Christopher are not identical with those represented here. The drawing in the British Museum illustrates the story told by the Golden Legend as follows: “. . . and then Christopher went into the city of

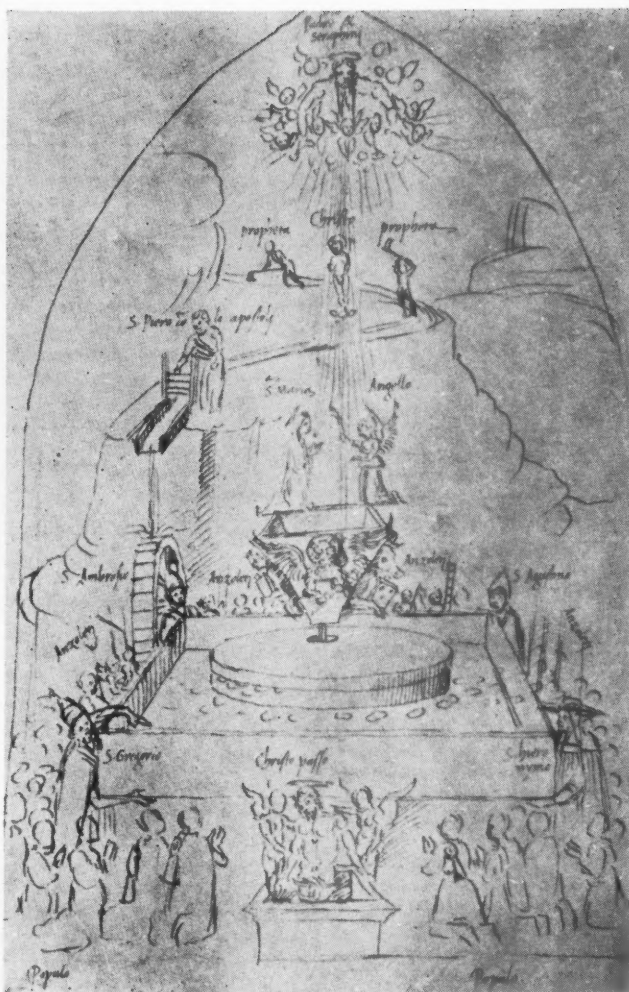
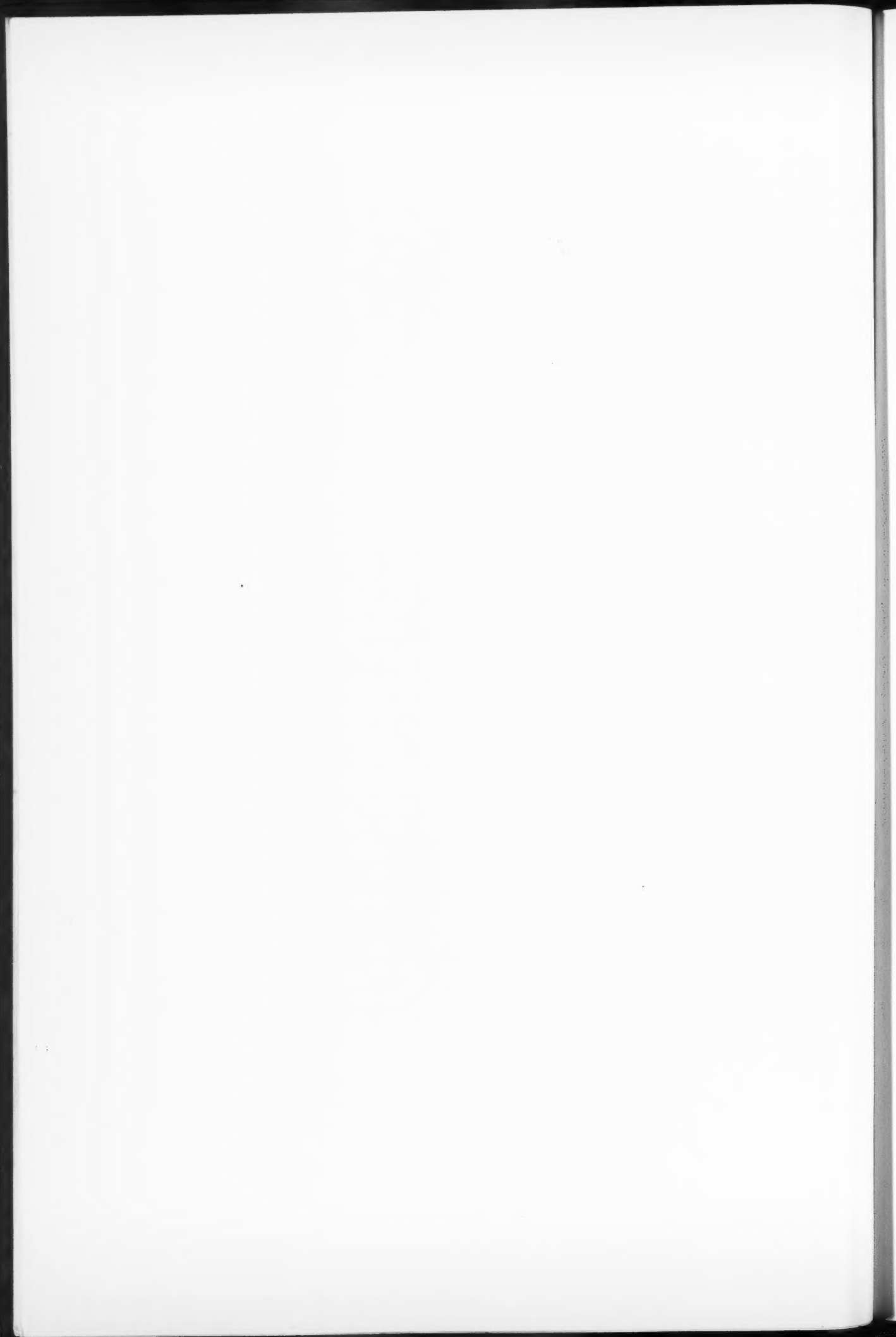


FIG. 1 (upper left) SHOP OF SQUARCIONE (NICCOLO PIZZOLO?):
LEGEND OF ST. CHRISTOPHER. *Collection of William H. Schab,
New York.* FIG. 2 (lower left) SHOP OF SQUARCIONE (NICCOLO
PIZZOLO?): LEGEND OF ST. CHRISTOPHER. *British Museum, Lon-
don.* FIG. 3 (above) SHOP OF SQUARCIONE (copy from PIZZOLO):
DESIGN FOR A MURAL. *Archivio Notarile, Padua.*



Lycia . . . and went to the place where they martyred Christian men . . . and Christopher pitched his rod in the earth, and prayed to our Lord that for to convert the people it might bear flowers and fruit, and anon it did so." The drawing now in New York gives the continuation: how king Dagon sent two hundred soldiers to arrest the giant Saint and "they saw Christopher standing and praying, so they stood still and began to pray also." And after having relaxed into a more unchristian attitude and boasted: "If I would ye should not lead me to him, bound or unbound," Christopher allowed himself to be arrested by the poor little soldiers above whom he towers. Both episodes in the chapel are contracted in the representation of the *Sermon of St. Christopher* by Ansuino da Forlì, but in the preparatory stage of the decoration either may have seemed worthy of a separate sketch.

It would be bold to assert that these drawings must be by Pizzolo. It might as well be that when he died some other member of the shop — some of whom, as mentioned above, had a share in the final decoration — tried his hand by jotting down his own ideas in drawings. Our knowledge of all these local painters' styles is hardly sufficient to allow individual attributions. The essential point, however, is that these drawings, by whomsoever they are individually, introduce us into the spirit and style of the Squarcione workshop, and, doing so, unveil the background of Mantegna's activity and offer a scale by which to measure his superiority. The problems are very much his own: the construction of space in which the figures convincingly merge, the predilection for the rendering of architecture, classic and modern, and the interest in naturally moving figures. Just because we find them in the drawings we learn why and how positively Mantegna left behind him all his schoolmates and competitors. He shared their school tradition, but changed it into a means of personal expression.

Hereby our pair of humble drawings obtains an additional significance for the criticism of another, the most famous of Mantegna's juvenile drawings, the sketch for the mural *St. James on his way to the place of execution* in Mr. Gathorne-Hardy's Collection in Donnington Priory. Since its discovery it has mostly been considered as by Mantegna, although some critics, struck by its supreme geniality and confused by its dissemblance to other drawings attributed to Mantegna, had their doubts and — characteristically enough — hesitated between Donatello and an imitator of the XVIth century, two theories, which to a certain degree counterbalance one another. More serious is the attempt made by Professor Fiocco

(in *Arte*, N. S. IV, 1933, p. 186) to see in the drawing a study by Giovanni Bellini after Mantegna's painting. In Fiocco's second book on Mantegna this daring hypothesis has become an established fact.

We need not enter here a discussion of a problem in which a substantial number of other drawings by both artists is involved; in our Catalogue of the Venetian Drawings of the XVth and XVIth centuries we will deal circumstantially with the matter and give our reasons for firmly believing in Mantegna's authorship for the drawing in Donnington Priory. For today we wish to limit ourselves to pointing out how intimately the drawing is connected with the drawing style typical of Padua as revealed by the two drawings discussed above. As a matter of fact nothing is satisfactorily ascertained either for Mantegna's or for Giovanni Bellini's early drawing style — and in either case the drawing in Donnington Priory had to be an early work. But we may expect some light by looking at the origins of either artist. We may presume that — in their early days — Giovanni Bellini showed predominant traces of a training in Venice and, more precisely, by Jacopo Bellini, and Mantegna vestiges of the style of Padua and especially the style typical of the shop of Squarcione. Examining the drawing in Donnington Priory we notice that it has not the slightest connection with the material collected in the so-called sketchbooks of Jacopo Bellini, while its style grows organically from the artistic pre-suppositions presented by the drawings which are studied here. Their chief merit is to throw light on the early achievement of an outstanding genius.



RENOIR: BATTLEDORE AND SHUTTLECOCK. *Minneapolis Museum*



THOMAS COLE: YOUTH. *St. Luke's Hospital, New York*



IN HONOR OF ROYAL CORTISSOZ

Knœdler's, the oldest of our great art galleries, recently requested Mr. Royal Cortissoz to select and hang an exhibition of pictures representative of all the principal schools of painting, to commemorate the completion by Mr. Cortissoz of fifty years of work as an art critic on the New York *Herald Tribune*. This remarkable exhibition, which opened on December 1st, was a graceful tribute to a writer who, in his long life, has rendered memorable service to the art-loving public of America. The organizers of this exhibition rightly stressed Mr. Cortissoz's catholicity as a critic. He is no perfervid sectary; and he has little sympathy with those schismatics who exclude from their small conventicles all who do not subscribe to their own cramped creeds. "To him all periods, types, schools of taste are in themselves equal. In all ages," he would agree, "there have been excellent workmen, and some excellent work done." Mr. Cortissoz, in short, is a humanist; and he has taken for his guiding principle the ancient slogan of humanism, "Homo sum: humani nihil a me alienum puto."

This exhibition adequately illustrated Mr. Cortissoz's catholicity of taste. Here were typical works of many great masters from Sassetta to Sargent, from Botticelli to Bellows, from Rogier van der Welden to Renoir. In a collection so rich in supreme works of art it is difficult to make a choice of paintings for special mention. Amongst the masterpieces were such pictures as the *Man with a Wine Glass* by Velasquez, Rembrandt's *Aristotle and Homer*, and El Greco's *View of Toledo*; while amongst the smaller paintings were works of such rare quality as Sassetta's *Journey of the Magi*, Botticelli's *Madonna and Child*, an early work of Giorgione, a *Holy Family*, and a *Lady Writing* by Vermeer. Amongst the paintings of a later date shown were two virile portraits of the French School, Ingres' *Portrait of a Gentleman* and Manet's *Le Chanteur Espagnol*, and such representative works of the American School as Whistler's *Nocturne, Blue and Silver*, Sargent's portrait, *The Honourable Laura Lister*, and Winslow Homer's *Eight Bells*.

At Knœdler's Galleries was to be found an anthology of fine painting. In these terrible days, the wise lover of art will return to such a collection again and again, in the same way that a lover of poetry will frequently open some such anthology as *The Golden Treasury*, and will read therein some such tonic poem as "To Daffodils." This he will do, not as an escapist, but in order that he may maintain a proper appreciation of relative values, and may see in just perspective the task that he has to do.

— R. LANGTON DOUGLAS

RENOIR

The Renoir Centennial Loan Exhibition held at the Duveen Galleries for the benefit of the Free French Relief Committee was a magnificent show. Its eighty-six canvases and three pieces of sculpture represented almost every phase of Renoir's career and, in

addition to their individual excellence, they gave an admirable review of the development of his art. As the foreword to the catalogue points out, such a collection could be brought together only in the United States, and it is a pleasure to have the opportunity to renew, with variations, the experience of the Metropolitan Museum's exhibition of 1937. The omissions were few, and undoubtedly, with one exception, unavoidable. The exception (not due to any fault of those who arranged the show) was that of the canvases in the Barnes Foundation; and one must once again deplore the fact that these paintings, so difficult of access within their prison, can never be seen outside its walls.

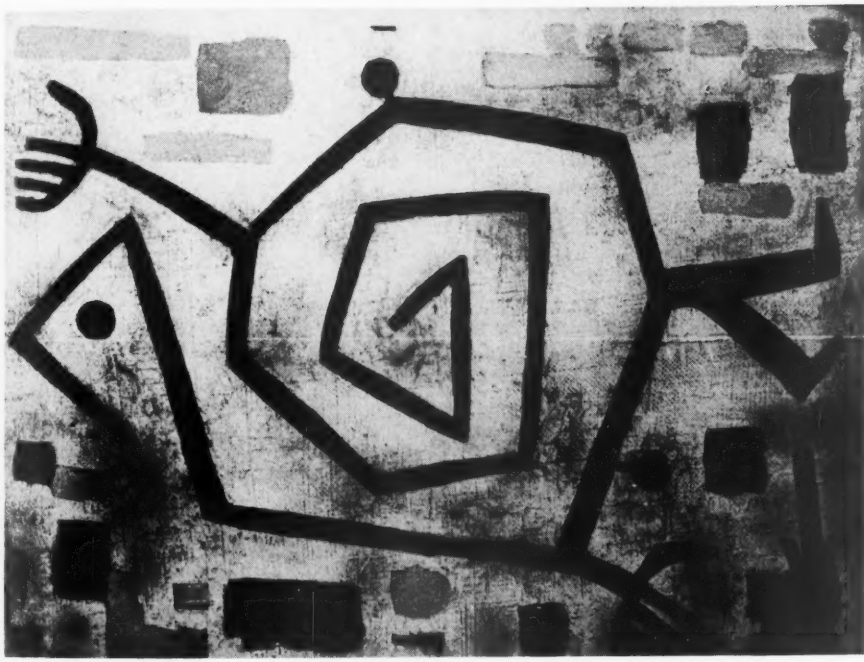
Much, and well, has been written of Renoir as the artist who continued the style and spirit of the eighteenth century; who represented the sane and yet the sensuous life; who, of all the impressionists, put the life of those around him into his studies of light and color; who could paint so well "aux Battignoles." There is no space here to review his achievement; it suffices to say that apart from any extreme example of the once too-greatly admired style of his last few years, it is well shown in the Duveen exhibition. We may, however, note that such pictures as the *Lady in a Garden* (1873) and the *Greenhouse* (ca. 1874) come very close to the manner and intention of Monet's work of a few years earlier in their combined study of perspective and over-all pattern and the way in which they achieve the union of the two. Much too, has been written of Renoir himself, his humor and his sanity, and his understanding of his own motives. His letters show him sure of himself, without those exaggerations of character that financial difficulties and æsthetic misunderstanding created in the other members of his group: the too aggressive spirit of the young Monet, the meekness of Pissarro, the turned in stubbornness of Cézanne. It is remarkable that his dry "Ingres" style of the mid-eighties which comes after his two trips to Italy (here well shown by the *Madame Renoir and Her Son*, and the reproduced *Battledore and Shuttlecock*, both 1886), should have been due in part to the fancied criticism by his public of his lack of drawing, and to the idea that his paintings thus changed would sell better. In view of the results, it is in no sense derogatory to point out that he was the only one of the Impressionists who was directly influenced by such considerations.

Compared with these other men, Renoir found an assured market with relative speed, and attained an evenly growing success and fame. In the presence of such an exhibition the canvases themselves seem sufficient explanation: their brilliant technique, their charm of subject, their ease of comprehension explain their early popularity. Yet even such a show perforce omits one factor that must have played its large part: the eminently decorative quality of these pictures. Seen in the interiors for which they were destined, as I had the opportunity of seeing them in the home of M. Philippe Gangnat, after one has seen them in museums and exhibitions, their fitness to their setting is particularly striking. Against the rich green or red of the wall coverings, the soft carpets and the high polished furniture, they become part of the sumptuous and quiet interior, and, in Matisse's terms, the mental counterpart of the easy arm-chair. They require no detailed attention, demand no exacting study (though they greatly reward it when it is given); where there are many in the same room they do not conflict with each other or with the room itself. Compared with any other paintings of the time, they seem to be less the museum piece and more properly at ease and at home. Nor is this at variance with our conception of Renoir as heir to the tradition of the eighteenth century, since the well-to-do French interior of the nineteenth century develops no new style, and it too (after the brief rigors of neo-classicism) adapts the previous period.

— ROBERT J. GOLDWATER



Above, PAUL KLEE: TIMID BRUTE
Nierendorf Gallery, New York



Left, BUCKS COUNTY TAVERN FIGURE
Schneider-Gabriel Gallery, New York

Right, MARIA MARTINS: CHRIST
Museum of Modern Art, New York





CHARLES WILLSON PEALE: PEALE FAMILY GROUP, *The New York Historical Society*



GIOVANNI BENEDETTO CASTIGLIONE: SHEPHERD, *Schaeffer Gallery, New York*

SCULPTURE BY MARIA MARTINS

In Brazil in recent years there has been a creative Renaissance based on the contribution of the Negro to the national culture. Heitor Villa-Lobos in music, Jorge Amado in the novel, Jorge de Lima in poetry, and Cândido Portinari in painting, among many others, have used Negro themes to give a fresh, autochthonous spirit to their art. Maria Martins has successfully translated to the fertile field of sculpture the life and spirit of the Brazilian Negro. Examples of her work were recently exhibited at the Corcoran Gallery of Art in Washington. Appropriately she has used wood for her principal medium, magnificent native woods—the rich brown mahogany, the golden *peroba*, the tawny swirling veined *jacarandá*. In her figures she has resisted the natural temptation to develop the highly stylized contorted forms of Afro-Brazilian cult sculpture. Rather has she sought with a minimum of judicious abstraction to express realistically that synthesis of sturdy body, awkward nonchalance, and sensual gestures that characterizes the Negro of Brazil. In a series of admirable small studies she has interpreted the soft, ecstatic movements of the national dance, the *samba*, producing, like Portinari, the miracle of bringing powerful hands and feet into graceful, docile patterns. Her small solid *Seated Woman* has the expressive simplified structure of an Old Kingdom Egyptian statue.

Mme. Martins' exhibition was dominated by a tall, austere figure of Christ, carved from a single block of *jacarandá*, in which she has cleverly allowed the prominent circular veins to simulate folds of drapery. The mystic face of her Christ (see reproduction) has the bulging forehead, sunken cheeks and protruding chin of a typical *sertanejo* of the north of Brazil. A single fountain sculpture, *Yara*, is derived from the rich folklore of that region.

As proof of her virtuosity Mme. Martins showed a plaster head and torso and a single head of cold, precise intellectual beauty, deriving from a minor current of modern French sculpture. A final feature of her exhibition was a series of studies of Salomé, some meditative, some sprawling in the termination of a violent, sensuous dance, all with the narrow head and haunting pointed features that are a favorite with this talented sculptress.

— ROBERT C. SMITH

THE ART OF AN AMERICAN PEOPLE

The large and varied group of paintings and sculptures from the collection of Fred J. Johnston, recently shown at the Schneider-Gabriel Galleries, was definitely an event for collectors of American primitives. Examples of almost every subject and technique were present, and items ranged in quality from the dull, clumsy and crude to the crisp vivid examples typical of the best primitives. The collection even included a few choice pieces so distinguished by original approach and masterly design as to rank with so-called "masterpieces" of American folk art. Among these were a pair of large water-color portraits of *William and Rebecca Harwich*, painted in Connecticut about 1840, the delightful early nineteenth century Bucks County tavern figure here reproduced, and the tiny brilliantly colored *Fruit in Yellow Bowl* painted in oil on satin in the late eighteenth century.

It may be ungracious, after viewing with pleasure an unusually attractive group of these rare pieces, to wonder why some pictures in no sense "primitive" and of less than mediocre quality were included, and to suggest that many of the dates as catalogued seemed to this writer a decade or more earlier than could be so.

More important is the fact that this exhibition was one of the most valuable to date for students and collectors of American folk art.

— JEAN LIPMAN

PAUL KLEE

Pablo Picasso has said "Enthusiasm is what we need most." Karl Nierendorf, New York art dealer, has it abundantly. Deeply convinced of the importance of Klee's work, he simultaneously published a book and conducted an exhibition on Paul Klee, and so managed to disseminate through two media at the same time all possible information about this master of modern art. The exhibition covered the various aspects of Klee's art from 1913 to 1940.

Klee the monumental artist is seen in *The Archangel*, made in 1938. Well defined black lines resembling the notes of a musical score appear upon a ground of oil that is an amalgam of deep pastels: violet, blue, rose, and aquamarine. The fluidity of line about the dominating black together with the architectural build-up of the background of the color makes for a canvas that is grandiose in structure. Klee the symbolic artist appears in *The Fruit* which, with its concentric composition worked out in reds, suggests the eternal phenomena of growth. The tan center, which is the all-important nucleus, is carried right out through the epidermis of the organism by a thin thread which suggests the dominant character of the original part. Klee the abstract artist uses only a few lines to make *Boats in the Evening Sun*, but those few lines float on to infinity, as the very motion of the boats feels to the onlooker's eye. Klee the expressionist portrays *Luna of the Barbarians* in watercolor. It is a tan face in which cannibalistic fangs predominate, and above the face is a pirate hat with a blue motif on a black ground. Klee the whimsical artist emerges in his *Overladen Devil*, in which the poor devil is trying to get away from his pursuers, but is hindered by the weight of his heavy tears which almost fell him to the ground.

There was a time when Klee was considered precious and delicate, a wit or a humorist but nothing more. This exhibition showed him to be much more than that. By including some of his larger works that are complicated in color and construction — as, for example, *The Archangel* mentioned above — it showed him to be capable of monumental expression, as well as of delicate whimsy. Klee was a creature of caprice. At times his caprice was monumental. At other times it was symbolic, or abstract, or expressionistic, or whimsical.

Klee is always abstract because he relies upon the essence. He ignores formal relationship to convey mood or idea. Klee succeeds in projecting his idea through the elements of line and color. His line has a strange fluidity, and his color is peculiarly appropriate to his idea. Whether he works in oil, watercolor, or gouache upon plaster, burlap, wood, linen, or cardboard, it is his inspired use of line and color that makes him a master of modern art.

— MARY MAYER

THOMAS COLE

Marking the first of a proposed annual series on past artists of Albany and the Upper Hudson region, the recent exhibition of Thomas Cole, 1801-1848, at the Albany Institute of History and Art has demonstrated anew the qualities of this often neglected father of the Hudson River School. Likewise, the exhibit, cataloging some forty works well distributed over the two and a half decades of his short but active career, clearly shows the effects of intellectual forces of the period at work upon a sensitive and receptive artist, when men's thoughts were turned to nature and the moral philosophies.

Cole was a true child of the Romantic era. He knew both privation and security,

fame and neglect. He worked hard and long and relaxed in the company of a warm circle of artists and writers. He found expression in other fields, notably in poetry and prose. But his favorite companion was nature, whom he loved and studied in all her moods. From early childhood Cole sought spiritual experience and solace from worldly problems in a lifelong pilgrimage to the wonders of natural scenery.

This devotion to nature, so apparent in all his work, reveals an inner significance when we trace it to the source of his inspiration, to the meaning of what he tried to express. Cole and many of his contemporaries looked for a moral, a "lofty purpose," in the actions and appearance of nature — which helps explain an unconscious dualism of these men of a century ago who bracketed art with literature. Cole was typical of this tendency in his desire to use the forces of nature as incidents or panoramic scenery in human drama of a highly moral intent. Witness a prose description by the painter himself to explain the symbolism of the *Voyage of Life*, painted over the winter of 1839-40. Describing the reproduced *Youth*, second of the series of four, he says in part:

The scenery of this picture — its clear stream, its lofty trees, its towering mountains, its unbounded distance, and transparent atmosphere — figure forth the romantic beauty of youthful imaginings, when the mind magnifies the Mean and Common into the Magnificent, before experience teaches what is the real.

In an earlier work, *The Tornado* of 1833, nature and man are juxtaposed in a symbolism that needs no literary accompaniment. But the same urge to dramatize a relationship between man and natural forces is there at work. Cole personally sought such experiences. His journal records many a carefully observed description of storms in the forest. In both prose and poetry his fancy played lovingly with the theme of the individual alone and faced with some trial of endurance. Physical danger is often imminent and ominous.

In later years Cole began to identify the wrath or serenity of nature with a divinity of all creation. It was a natural step from his early, homespun pantheism to the tenets of a practiced Christianity. Finally, in the fall of 1842, he became a baptized member of the church. Cole's journal, a record of happenings and impressions with occasional observations on his art and inner struggles to express himself, was not conscious autobiography; neither was it conscious self-examination. Hence we must turn to his paintings for evidence of his entrance into a professed Christian faith. His biographer, Noble, calls the *Voyage of Life* the childhood of Cole's faith. Christian subject matter had earlier occupied the artist, but complete preoccupation with Christian themes does not occur until 1848. *The Good Shepherd* was painted then, and his last and greatest religious series, *The Cross and the World*, was left unfinished when he died.

It is a common criticism of Cole that his pure landscapes were his best works, that his deep and first-hand knowledge of nature was dissipated and confused by excursions into allegorical, moral, or religious painting. The survey of Thomas Cole at Albany proves that in his own heart he was aware of no such contradiction in purpose. His last efforts show him groping to express a burning conviction which neither training nor tradition had equipped him to accomplish. They reveal an integrity of character impelling the artist to seek beyond the moving wonderment of nature, whose awesome beauty and power, implicit in his best works, led to the inexplicable problems of universe and creator.

— BURTON CUMMING

A NOTE ON THOMAS COLE

BY THE LATE FREDERIC FAIRCHILD SHERMAN

Thomas Cole was the first to present the impressive grandeur of the American scene in pictures of commensurate importance and some of his large canvases commemorating the majestic heights of mountains, vast areas of primeval forest and incalculable expanses of placid lakes have never yet been equalled for thrilling transposition of the vigor of nature in the language of art. He alone among American painters was able it seems to read in the outer semblance of storm and peace the poetry that walks unrecognized in the world in which we live. From impossible heights he painted bird's-eye views of seemingly limitless breadth and from below he pictured the towering pinnacles of great mountains piercing the sunlit sky. It is no mean feat to produce accurate renderings of such vistas in color and he was truly a great painter in that he accomplished it.

He had the wisdom to choose always the sublime in nature, to study it carefully and to recreate it upon his canvas with literal truth to its meaning and its sense.

EARLY AMERICAN PORTRAITS

In the current exhibition of 17th and 18th Century American Portraits at The New-York Historical Society, one hundred and twenty-five works of early artists have been brought together and displayed in one gallery, for the first time in the history of the collection.

The careful grouping of these pictures, whether they are by identified or unidentified artists, provides students with an unusual opportunity for special study and comparison. Since fifty-seven portraits of the pre-Revolutionary period are included in the exhibition, considerable attention is focused upon the early development of painting in Nieuw Amsterdam, beginning with portraits of Governor Peter Stuyvesant and of Cornelis Steenwyck, Burgomaster of New York City under the Dutch and later Mayor under English rule.

Particularly intriguing are those pictures tentatively assigned to two members of that early New York family, the Duyckincks, in which there were at least four generations of painters and glaziers. The second generation in this artistic family is represented in the exhibition by Gerret Duyckinck (1660-c. 1710), three of whose panel portraits are shown. One of these, the *Self-portrait* of the artist, provides the only evidence available today for making any attribution; while it is purely circumstantial, it has generally been accepted that a man who was himself a painter would not order his portrait from another artist, and furthermore, that his thrifty Dutch nature would not permit this. The likenesses of *Mr. and Mrs. Rip Van Dam* show the style and technique today associated with the representative of the third generation Evert Duyckinck, 3rd (c. 1677-1727), who is supposed to have painted six of the early Beekman family portraits.

One section of the exhibition is devoted to the period 1720-1750, and presents a group of eleven canvases by two unidentified Hudson Valley artists, one of whom is now called Peter Vanderlyn. While not suggesting a solution for this problem, the marked divergence of the two styles is admirably demonstrated.

The period from 1750 to the Revolution is dominated by ten examples by John Wollaston, five portraits by Lawrence Kilburn, two by Abraham Delanoy, Jr., and two by John Durand.

Among the Federal portraits are the well-known Peale and Stuart *Washingtons*,

Joseph Wright's excellent character study of *John Jay*, Charles Willson Peale's small likenesses of *Alexander Hamilton*, *John Beale Bordley*, *Joseph Priestly*, *Pieter Johan Van Berckel*, and most outstanding of all, the charming large conversation piece here reproduced, *The Peale Family Group*. Thirty-seven miniatures of this period are also shown, including examples by William Verstille, John Ramage, Archibald Robertson, Walter Robertson, John Trumbull, Charles Willson Peale, James Peale, and William Dunlap. The late 18th century group is rounded out by four pastel portraits by James Sharples, and the fine 1797 sepia study of *Thomas Jefferson* painted from life by Robert Field.

This exhibition coincides with the publication of a new catalogue of the American portraits in The New-York Historical Society's collections and demonstrates the methods of identification and attribution employed in the compilation of this catalogue.

— DONALD A. SHELLEY

BAROQUE PAINTING — A PREVIEW

When the full scope of Italian Baroque Painting was first brought to public attention in the memorable exhibition at the Palazzo Pitti in 1924, the visitor found himself swept away by the impact of a real discovery. Today a soberer judgment has taken the place of the earlier enthusiasm. One must be grateful to the Schaeffer Galleries for providing an opportunity to speculate on the character of the whole epoch and to check on our reactions to its artistic creed.

Almost all the leading trends are represented in the group of Italian Baroque paintings to be exhibited in January and February. Renieri's forceful, if somewhat affected, *Self-portrait at the Easel* is derived from Caravaggio's heroic realism. To the same tradition belongs a slightly enigmatic painting by Artemisia Gentileschi of a young woman who looks and acts like a triumphant Judith although ostensibly concerned with nothing but a viola da gamba. The eclectic academicians are represented with a pleasing *Holy Family* by Maratta and pictures by Dolci, Trevisani, and Rocca. A small picture on copper, attributed to Domenichino, is a worthy example of the Caracci-tradition of serene and opulent landscapes, anticipating at the same time Claude Lorrain in mood and colour. A brilliantly painted *Nativity* by Luca Giordano piquantly combines such seeming contrasts as Pietro da Cortona and J. Ribera, while the swirling, dramatic illusionism of Baciccio's ceilings, is dissolved by Carlone into a loosely-woven ornament of jerky rococo-rhythms. The burlesque and quite prosaic humor of the Neapolitan Traversi forms an amusing contrast to the well-mannered coyness of P. Rotari's letter-writing girl.

This incomplete list gives an idea of the wide range of the exhibition and implicitly of that of the age. There certainly is no lack of variety in Italian Baroque Painting nor are there any flaws in technical perfection. Some artists are breathtaking virtuosi of their craft, comparable to the migratory court musicians and actors of their time who likewise preponderantly came from Italy. It seems, in fact, that the gift for improvisation, then much admired in those professions, was equally important for the painter. That explains both the qualities and the shortcomings of their works. They are spontaneous rather than original, clever rather than deep, entertaining rather than moving. The beholder will not fail to enjoy their colorful, beguiling appearance. But he will also feel that beneath the motley outfit the heartbeat is never accelerated by real emotions.

— JULIUS S. HELD

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